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Vol. 10 - #6 - Issue 60 - October/November 2014

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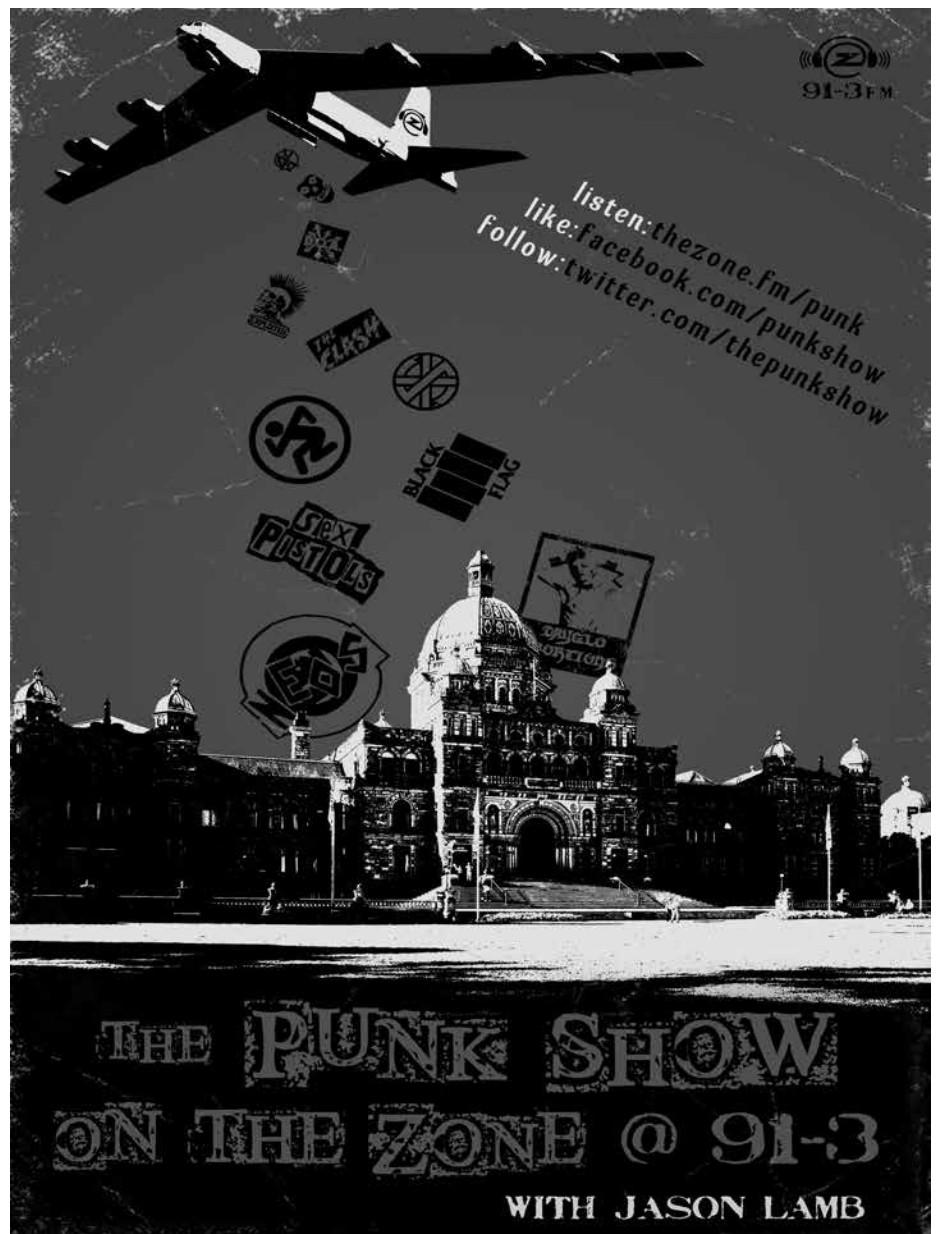
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PK

Interview by Dustin Jak

Victoria has always been a pretty odd spot when it comes to pleasing people with a band. Many will stand in line for two days to get into a secret show to watch a band they hate. One minute thrash is cool, then it's all about the rock, then it's psychobilly, then maybe doom metal for a week. One band that has been honing their style of hip-hop-thrash-funk-punk-techno-rap-electronic in this city is PK, who don't really give a fuck if the sweaters and boat shoes show up or not. The only way to describe the sound these guys produce is to think of bands like Rage, Faith No More or Econoline Crush and drop them into the snotty-nosed little fuck that is 2014. They are here to rock, and this is their story.

in Alberta. I was in Aftermath and Nuclear War. Chris Quagliotti: I was in Abuse Of Power for years, Motley Two, Hollow-Point, other stuff as well.

Vik Szczurek: I was in Vicious Fish, Abuse Of Power, Hollow-Point with Chris and several others.

AU: How did you guys decide to start up?

PS: I was at Long & McQuade buying a guitar and bumped into Chris. We had both just come from a Judas Priest show the night before, so we were pretty inspired to start up some stuff, and I already had quite a few demo tracks recorded.

CQ: Vik was kinda tripped out at first because we had teamed up and this wasn't my usual cup of tea. Nine out of ten times I would have looked the other way.

PS: Funk and reggae elements were not easy to try to work in at all, man...

AU: Influences?

VS: Rock-driven, metal-driven, hip-hop...

PS: I like Priest, GNR, Maiden, Sodom, Crue, Arch Enemy, Faith No More.

CQ: Accept, Lizzy, King Diamond, Scorpions and Randy Rhoads!

BJ: I like everything from the Doors, FYC, and Blue

VICTORIA'S LOCALS ONLY

Rodeo to the 1992 Much Music Dance Compilation.

AU: Any local influences?

PK: Scimitar, Unleash the Archers, Nomeansno, Smoked Out Brainz, Payolas, Dayglos, Meatlocker Seven and fucking Armoros!

AU: Any future releases or plans?

PS: We just released the *Longevity* CD, but a lot of those songs were already written before some of these guys joined. We are now writing a follow-up to it. Show-wise, we just wanna rock out and add more theatrics to the mix... people get tired of watching the guy at the office.

CQ: Yeah, 23 hours a day I am a regular person. It's nice to see Clark Kent come out of that fuckin' phone booth for one hour and turn into Superman on stage! I don't wanna be just regular Chris on stage! We had a big show at the Fleet Club in September, which is a great spot... they fit all nine stacks. Hopefully we'll finish the second

CD, rent a nice RV, use some of Dave's old ML7 hook-ups and fuck off across Canada. We wanna do the Western Speedway someday as well.

AU: What's your guys' dream show?

BJ: Red Hot Chilli Peppers.

VS: Pain Of Salvation.

PS: Arch Enemy.

CQ: Recording with King Diamond before he decides to pack it in.

AU: Any advice to the readers?

CQ: Get off your asses and party, ya fuckin' spent 10 bucks... C'mon this ain't a tea party, it's a rock concert!

More information at

<https://www.facebook.com/pages/PK-Band/106109412897568>

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Villain Avian Symphony

Interview by Milton Stille

Absolute Underground: So this is VAS, round two. What's the biggest difference between this assembly and the last one, in terms of musical output?

Denyss McKnight: For the most part, this time around it feels like more of a cohesive unit. While there have been a lot of lineup shifts in order to nail down the proper core of the band, those who have ultimately become that core are here to stay, and are forming strong interpersonal relationships which, in turn, really feeds the musical output. The music this time is more focused on emotional intensity, versus the last time, just being as aggressive as we possibly

could. Also, due to certain relationships within the group, the musical content is that much stronger because we have already worked together in various aspects. The last time, we were vicious, visceral, brutal. This time, we are heart-wrenching, relentless and yearning.

AU: In spite of a very significant shift in personnel, you've opted to keep the name. Are you hoping that any old recorded material takes on a mystique much like Bad Religion's *Into the Unknown*?

DM: When the VAS imploded on me last time, I never really felt like it was done. I just jumped right into Mete Pills without giving it a proper funeral. I continued to write songs and record demos under the name, but I was still toying with format and direction. I had been speaking to Ryan Rutherford (drums) about a project I wanted to start and that project ended up becoming the reincarnation of the VAS. I wasn't sure I was going

to keep the name, but when I ran it by the guys, they all loved it and gave their blessing, so then it became an interesting resurrection instead of a new band.

AU: Who are the players, and what do they do?

DM: It's myself on vocals/keys/programming, Cameron Hartl, Johnny Stewart and Tom MacIveen on guitars, Dan Yaremko (D.O.A/ Econoline Crush) on bass, and Ross Lalonde and Ryan Rutherford on drums.

AU: You've mentioned that the musical direction this time around is slightly different from prior assemblies of the group. What would you like your listeners to expect?

DM: We have abandoned the blast beats, the tremolo, the over-the-top drum and bass, and the dual vocal attack. We are taking a lot more from the Drone book, but we aren't nearly as traditionally heavy. It's a lot of layers, very ethereal, almost like if Torche and Explosions In the Sky had a baby and Refused ended up baby-sitting.

AU: Is there a particular approach that you take with regards to composing?

DM: These days, thanks to the beauty of technology, we all pass song ideas back and forth via our mobile devices and email. I get an idea, I strum it out on an acoustic in front of my iPhone, pass it to the guys, they say yay or nay or, "We can work on that," and the others do the same. We then sit down and jam it out until it starts to make sense. Before, I used to record an entire demo with MIDI drums and hand it to the guys. This time, it's a lot more organic: everyone has time to listen to the acoustic demo idea and get ideas for the jam room. No one is in charge and we bounce ideas around until everyone is satisfied with the direction it's taking. I even show everyone the lyrical development so they're

VANCOUVER VENGEANCE

happy and comfortable with the message that they're playing behind.

AU: From my understanding, the initial premise of VAS was a response of sorts to a style of hardcore that incorporated what can mostly be considered a crude implementation of elements of electronic music.

DM: I've realized I don't actually care all that much. People can listen to whatever shitty music they want to. I'd have to attack all styles to be satisfied, so instead, I choose to let it go. Our electronic element has significantly decreased, we have done away with click tracks, sequencing, etc. and our keys are 100% organic and humanized. I've found that a guitar is so much more expressive and dangerous. Our keyboard elements are still very important to the sound, but I don't have such an ego about it anymore. I'm happy to have the keys properly mixed in, instead of at the forefront, know what I mean? That also comes from having diligent and contributing band members.

AU: To the best of my knowledge, your first performance as a resuscitated band in front of an audience will be at this year's Decemberfest. With a move towards a sound that's admittedly "less hardcore", do you have any expectations as to how you'll be received in that environment? Or is this something you choose to not concern yourself with?

DM: I'm not concerned. We still fall into the "heavy" category, we're incredibly down-tuned, we use breakdowns, I still scream and the lyrical content is still really intense. VAS fans will still be into it and I think we will fit in nicely to the scene still. The Vancouver scene is totally accepting, so I'm not even considering it as a potentially bad thing. It's poppy, but incredibly dark. Like... The Cure as a metal band.

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Protokult

Interview by Michael Carnage

Though based in Toronto, Protokult's members boast a diverse range of backgrounds, from Irish to Russian, Polish and Czech. As a result, influences from all corners of the globe shine through in their music, a blend of pagan/folk metal with black and thrash flavours thrown into the mix.

After a brief hiatus, Protokult has now returned with a vengeance, releasing their second full-length album, *No Beer in Heaven*, on August 8th. Absolute Underground's Michael Carnage caught up with guitarist Martin Drozd to learn some more about the band's background and the new record.

Absolute Underground: For the people who are not familiar with you, what makes you different?

Martin Drozd: We all come from a wide range of musical and cultural backgrounds. We incorporate a rich variety of folk instruments and are guided by Slavonic-folk female vocals. Just so there are no misconceptions (trust me, there have been), yes, we may have a folk-metal foundation, but we incorporate all the energetically enticing metal elements/genres: thrash, black and some progressive-psychadelic parts! To add insult to injury, our live shows are unparalleled and

best described as ritualistic and drunkenly engaging, including on-stage folk-dances, voluptuous beer maidens feeding the audience, crowd surfing and offerings unto Pagan gods.

AU: What made Canada the final decision as a location to make this band work?

MD: It happened by chance and not by choice! Some of us were born here and lived within the same vicinity near a university campus, and attended local shows. Some of us have known each other for nearly a decade, so it was just a matter of time before we all crossed paths and joined forces.

AU: What do you feel is making the band take music to a different level?

MD: It is imperative to keep making meaningful, sometimes fun and dark music, but also to keep challenging ourselves and raising the bar. Musically, and in terms of songwriting, this album is the strongest and most developed release yet. I don't wish for it to become redundant or a gimmick; the way I look at it, the music has to speak to me as well as to a wider audience, to the point where I won't get tired of playing the same song every night 20+ nights in a row, and it will always move you and have the same energy as upon initial conception.

AU: What band(s) do you want to share the stage with?

MD: We've already played with Turisas, Alestorm and Arkona once, and it was fantastic. The energy of the fans was intense and welcoming, so I'm always up for doing it again! But in terms of my own influence, I would say either Helloween or Therion. Ekaterina would probably say Korpiklaani or Leaves' Eyes.

AU: If there's one message you want people to get out of your music, what is it?

MD: Drink now and enjoy life while you can! Furthermore, maintain your values, tradition

and culture upon the winding, chaotic path that is life and don't be sidetracked by bullshit people, religious leeches or media-psychological nonsense!

AU: Was the move to get folkier a decision or was it more of a progression?

MD: It was a natural progression that not everyone accepted at first. That first album, *Ancestral Anthems*, was more of a collection of songs we did in our teen years from 2005-2009. The group went through several reformations, as well as stability and lineup issues. So at some point in 2009, when all the dust began settling, we looked back at some of the material and figured, "Why not get this out there?" We narrowed it down to about nine or ten intense songs and decided that would be the first Protokult full-length. Additionally, at the time I wrote "Awakening", "Pagan War", "Krak" and "The Dragon Of Wawel Hill", which clearly were songs that were folk/pagan-based. The rest of the old material ranged from everything, including black,

TORONTO TRASH

thrash and death metal. With the 2011 *Marzena* release, Ekaterina and Vodnik joined our lineup, so they added some fresh, creative elements into the group, the songs were newly written and that's how the current folk-prog sound took off. I believe Robert Plant said that every album is a snapshot/moment of where the group is in time. The folk-prog upbeat aspect is something that has become a staple in our sound and shall henceforth be the foundation of Protokult, regardless of how we experiment in the future.

AU: Final words for readers?

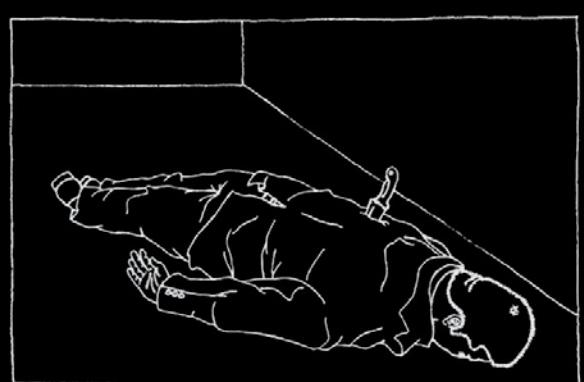
MD: We hope to drink with you soon and pillage your city! Check out our video for "Get Me A Beer" (funny-but-true Spinal Tap-like events from the road), and stay informed of our shenanigans via Facebook or www.protokult.com

Hail and cheers!

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The Dishrags

Interview by Rasha Al Harthy

Despite having split up almost two and a half decades ago in 1980, after only three years as a band, The Dishrags have released an independent archival 12-inch LP compilation album, entitled *Three*. The record features two studio recordings, 14 unreleased live tracks, their first three-song 7-inch, two songs recorded for *Vancouver Complication*, and one live bonus track from their 1997 album, *Love Is Shit*.

"I would say my favourite songs on the record are "Past is Past" and "I Don't Love You", which I co-wrote with Brad Kent of DOA and The Avengers." – Jade Blade

The triple threat, first all-female punk band in North America was formed in 1977. Hailing from Victoria, BC, The Dishrags consisted of Jade Blade (guitarist), Scout (drummer), and Dale (bassist), who met in elementary school and realized by the seventh grade that they all shared a love for music. Musicians such as Alice Cooper, Suzi Quatro, David Bowie, Roxy Music and Iggy Pop were their biggest inspirations. In the summer of 1976, Jade had bought the first Ramones album: "Hearing

it was a real eye-opener," she says. "I absolutely loved the sort of freshness and rawness. It was the slam-you-in-the-gut kind of music that really appealed to me."

The manager of The Furies (Vancouver's first punk band) gave The Dishrags their name after asking them if they wanted to open for The Furies. "The three of us were completely indecisive on a name. We had this long list of names but didn't know what to call ourselves," said Jade, reminiscing and laughing at the thought. "So, when we went to Vancouver to watch The Furies rehearse, their manager asked us if we wanted to open up for them. We were like yeah, we weren't really ready, but we thought it would get us going. We still couldn't figure out a name so she called us up one day and said, 'You're on the poster as Dee and the Dishrags. That's your name.' She knew we loved The Ramones and the Dee part was from the inspiration of the Ramones, you know." And so they had their first show on July 30, 1977, at the Japanese Hall in Vancouver. The following year, the trio decided to quit school at the age of 15 to pursue their music career in Vancouver as there wasn't a punk scene in Victoria until the 1980s.

Being the only female band, they were considered a novelty act. "It was both a blessing and a curse,"

says Jade, "It was a double-edged sword. It got us a lot of gigs because people were curious if three girls could actually play their instruments, but it also meant that we were the back-up band and we weren't taken especially seriously when we wanted to be." Although the punk community was very supportive and encouraging of The Dishrags, the band had their fair share of rough times when playing for non-punk

audience members.

When asked about her favourite memory with The Dishrags, Jade says that there was no one memory but a compilation. She loved the studio recordings and live gigs. It was also a big thrill to meet and play with her favourite bands, The Clash and Ramones. Those were peak experiences for her. In 1980, when the band had split, Jade got a job in teaching. She is married to Bill Napier-Hemy from the Pointed Sticks and has two kids, aged nine and eleven, who are currently in a band called Kid Zeppelin. Scout started a family with Tom Upex from Poisoned and Dale is married as well.

In spite of their busy lives, they played a gig

in Vancouver for the 25th anniversary of the *Vancouver Complication* album, followed by a reunion show in Japan in 2010.

More information at

<http://www.allmusic.com/artist/dishrags-mn0000168959/biography>

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ANTHRAX

Scott Ian of Anthrax

Interview by Ira Hunter

Absolute Underground: Who are you and what are you most famous for?

Scott Ian: I'm Scott Ian and I play guitar in Anthrax. To be completely honest, I'm probably most famous for being that bald guy with a beard in a heavy metal band, because most people that recognize my face probably couldn't name half a dozen Anthrax songs... who am I kidding, one Anthrax song!

AU: Tell us about your spoken word project and the DVD that's coming out, and what was the inspiration for that?

SI: The DVD is coming out in November... There really wasn't any inspiration, they say things don't just fall in your lap, you've gotta go out and be proactive and do shit, but this just fell in my lap. I got a call from the band's agent in the middle of 2012, asking if I'd be interested in doing a solo gig in London, right before our tour. We had a tour with Motorhead starting in November 2012, and he said, "You're going to be in London anyway, would you like to do a solo gig the night before the tour starts?" And I'm like, "What do you mean a solo gig? I don't sit in a chair and play acoustic guitar and sing songs, that's not what I do." He was like, "No, stupid. You'd get on stage and tell stories, it's not a music show. They're doing a run of these shows called *Rock Stars Say the Funniest Things*, and they asked if you'd be interested in basically coming down and telling stories." I just said yes without even thinking about it because it just sounded fun to me. Then four or five months go by and I was like, "Wait a minute, I got this show I have to do in London!" I didn't prepare at all, I thought I was going to be very professional about it, I thought I would write a show like a lot of my comedian friends do, and be a pro. And I

did nothing. I was going to cancel the show the night before, I was going to call and say I had the flu and I couldn't make it. In my mind it was kind of like, "Who cares? These people don't even know what they missed out on." My wife Pearl actually was the one who talked me off the ledge and said, "Just go down there and talk to people like you're in a bar telling stories to your friends. You could do that all night long." So that calmed me down and the next day... Don't get me wrong, I was shitting myself, having to walk on stage in front of like 150 people, just me and the microphone and I'm expected to entertain them for the next 90 minutes, but I didn't have a choice at that point, I just had to do it. I couldn't not do it, so I did it, and when I got my first laugh where I was hoping to get a laugh, a couple of minutes in, I stopped being nervous and that was it. I was on stage for almost two and a half hours, like it went that well. The first thing I said to my agent afterwards was, "How do I do more

of this?" Cause it was so much fun to do it, I really enjoyed it. So out of that I did a UK tour, an east coast here in the States and a couple of midwest shows and I've done shows in Australia. It's something that's been evolving and slowly turning into a real show at this point, it's not just me up there telling random stories and anecdotes, it's actually evolved into what I feel like is a professional show now.

AU: You could probably go up there and tell the story about Lemmy's shorts and people would leave happy.

SI: Yeah, it's one of the ones that I've told quite a few times.

AU: Are there any other Lemmy stories that you tell people?

SI: It's not exactly a Lemmy story, it's a story about me that Lemmy is a part of, about meeting him in London in 1985, and me trying to keep up with him at the bar and basically the aftermath of that.

AU: I guess this could lead into a book or something maybe?

SI: Yeah, actually my book comes out October 14th.

AU: Same sort of thing, stories from the road?

SI: Yes and no, the book is definitely more of a narrative, it's got a beginning, a middle and an end. It's got a narrative that runs through it, kind of. It's not just a bunch of chapters that are random stories. It's chronological... it's basically the story of my life, from birth 'til Yankee Stadium in 2011.

AU: As long as it doesn't end with you becoming a born-again Christian like Dave Mustaine, I'll be happy.

SI: Yeah no, I can guarantee that it doesn't end that way.

AU: Could you explain how Anthrax ended up being played on the Mars Rover?

SI: No, other than that obviously somebody at NASA is a fan... that's the only explanation. It's just really interesting to me that when that actually happened, people were making more of a big deal out of it... I get it, it's like okay, the Mars Rover's up there and there's music being cranked out of the speaker into the Martian wasteland, and I get it, there's a heavy metal song playing, the first heavy metal song to be played on Mars and all that, but at the same time it's just kind of like, what does that even mean? It's exciting I guess that somebody was a fan and thought enough to include us in that playlist, obviously I appreciate that. And then at the same time I thought, "Well how do they know this is the first music to be played on Mars or the first heavy metal song, because our shit's been beaming off this planet since radio was invented, so how do we know that there aren't underground Martian cities that have been listening to Earth music for a century now?" As usual, humans think we're the centre of the universe!

AU: In a lot of the early Anthrax albums, you had a lot of comic book-related songs like the Judge Dredd one and the Steven King stuff, have you continued on doing that, or is that something that was just in the early days?

SI: Yes and no. I haven't really written any comic book-based songs since probably "I Am The Law", but I could probably say that in some way, shape or form, Steven King is always some type of an influence on my writing in general, just because it's so ingrained in me, it's something that's been a part of my life pretty much longer than anything... except for playing guitar, reading Steven King books has been one of the things I've done longest in my life, constantly.

AU: The Swearing Words in Glasgow DVD that's coming out, was it crowd-funded?

SI: Yes, I did a pledge music campaign to do that whole thing, basically just because it was a way to get rid of the middle man.

AU: Do you have any Halloween plans?

SI: I'm going to dress up with my son, who is all about it, but we haven't decided yet what we're going to do. We may wear KISS makeup or we may go as different monsters.

AU: Does Anthrax have any of the special shows coming up?

SI: We're going out on the Motorboat next week with Motorhead and a whole bunch of other bands.

AU: What do you like best about playing Canada?

SI: We had some really good shows up there. Edmonton is always crazy, but we have great shows all across Canada, from Montreal to Vancouver, so it's a great metal country. And you have Tim Horton's.

AU: Anything else you'd like to promote, any side projects or anything else coming up?

SI: No, just I've got this DVD coming out, and my book, and we're working on a new Anthrax record.

AU: Would you ever have a comedian like Brian Posehn tour around with you or open up for you or anything like that?

SI: We would love to. We've talked about it. Brian actually does commentary on the Anthrax DVD that just came out, it's something we've talked about a bunch of times but we just haven't really figured out the way to make it happen.

AU: Final words for Canadian metal fans?

SI: See you soon! We'll be up there, I can't tell you with who yet, because I can't announce it, but we'll be playing a bunch of Canadian shows in April and May next year, so I look forward to seeing you all again.

www.anthrax.com



Sean McCarnan



Airbrush artist Sean McCarnan was born in Miami Florida. At the age of 10 he moved to Victoria, BC to live with his dad. His father became very ill with multiple sclerosis and suffered from it for 18 years. Sean watched his old man paint with oils, painting the craziest realistic pictures of wildlife. His dad never showed Sean how to paint, it just came from watching him and sketching with his older brother. Sean's dad always said art would come to you with practice. Growing into a teen, Sean

loved reading *Lowrider* magazine; the art that came from the dudes airbrushing the cars blew his mind and his obsession grew. Sean originally wanted to be a tattoo artist, but eventually got more into airbrush art. His destiny was complete when he got to meet an artist by the name of Paul Archer. Sean and Paul instantly clicked and started painting big pieces, working on anything and everything together. At the age of 27, Sean and his brother had to say goodbye to their father, the greatest artist that ever lived. Since his

dad's passing, Sean claims his art skills have improved a hundredfold, almost as if his father's skills went right into him and his brother, who is now a talented tattoo artist. Sean admits if it wasn't for staying up countless nights with his old man and learning from Paul Archer, he would not be the artist he is today.

Absolute

Underground: Who are we talking to and what styles of art are you best known for?

Sean McCarnan: Sean McCarnan, portraits and realism.

AU: How long have you been an artist? What got you started?

SM: 28 Years. My dad and the art from *Lowrider* magazine.

AU: Did you ever apprentice under anyone to help perfect your skills?

SM: World-famous Paul Archer, Dani McCarnan, and Shannon McCarnan.

AU: What are some of the major influences on your artistic style?

SM: Salvador Dali, Leonardo da Vinci, Michelangelo, Shannon McCarnan, Dani McCarnan, Mike Dick, Nick Chain, Garry Peak, Paul Archer.

AU: What are some of the more interesting art projects you have been involved with?

SM: Airbrushing celebrities such as MGK, Yelawolf, Snoop Dogg, Madchild, Xzibit, and BC Children Hospital charity.

AU: Does most of your work tend to lean to the



ARTIST PROFILE

was so awesome to do.

AU: Have you done any large-scale airbrush murals?

SM: Yes, Paul Archer and myself did a really large scale mural on the front of a building out by the airport, of mechanics working on buses and trucks.

AU: Do you have graffiti skills as well?

SM: I've been doing graffiti art most of my life... when I was young growing up in Miami, my brother and his friends were doing graffiti a lot, so being the younger one, I picked it up from them.

AU: What art pieces are you most proud of?

SM: The art piece I am most proud of is the painting I did for the rapper Machine Gun Kelly, it was so cool to see the look on his face when I gave it to him. He loved it so much he couldn't thank me enough, all he kept asking for was my autograph and I said, "Aren't I supposed to ask you that?" It was a moment I'll never forget.

AU: What is your ultimate dream project?

SM: My dream project would be to paint my own version of The Sistine Chapel. Good and evil, Heaven and Hell, life and death. Just go off and kill it with a hand full of the craziest artists I know.

AU: Any advice for young artists just getting started?

SM: My best advice for any up-and coming-artist is to stick with it and never give up. Give it your all and always challenge yourself.

AU: Upcoming projects?

SM: I have been working on a 2013 Harley Davidson Trike, doing native portraits.

AU: Websites?

SM: Facebook: Sean Juan, Instagram: Big paintings, tattooairart@gmail.com

Hansom Jeff

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SUN	MON	TUE	WED	THU	FRI	SAT
Logan's 1821 COOK STREET						
5 CAROLYN MARK'S HOOTENANNY 4PM - 8PM SOFT MACHINE ([1980s SYNTH]) DANCE PARTY 8PM - FREE	6 FREE DRINK & DRAW PERSON - PLACE - THING NIGHT 7PM - 10PM OPEN MIC 9PM // FREE	7 9PM - FREE KARAOKE KARAOKE KARAOKE	8 FREE STONER GAMES NIGHT 60s / 70s PSYCHEDELIC FUZZ WEIRD FILMS AT 8PM	9 THE LEAKS COURTNEY & THE GOLDSMOKE MARBLE PAWNS 9PM - \$8	10 THE SHAKEDOWN CRASHING INTO THINGS COUCHTHEIVES 9PM - \$10	11 RAD CO. COSMIC CHARLIE AWKWARD A/C CAMARO SUMMER 9PM
12 CAROLYN MARK'S HOOTENANNY 4PM - 8PM FALLUJAH ARCHSPIRE 9PM	13 FREE DRINK & DRAW STILL LIFE NIGHT 7PM - 10PM OPEN MIC 9PM // FREE	14 9PM - FREE KARAOKE KARAOKE KARAOKE	15 FREE COMEDY GAMES NIGHT PUNK / GARAGE DJs FUNNY MOVIE AT 8PM	16 TORRID THURSDAYS RACKET POWER BUDDIES THE ELECTRIC DATES NOGOODS 9PM	17 9PM - \$12 LUMMOX KEG KILLERS SMOKED OUT BRAINLESS FINS OUT	18 CRAMPS TRIBUTE NIGHT
19 CAROLYN MARK'S HOOTENANNY 4PM - 8PM FREE	20 FREE DRINK & DRAW MODEL CITIZEN NIGHT 7PM - 10PM OPEN MIC 9PM // FREE	21 9PM - FREE KARAOKE KARAOKE KARAOKE	22 8PM - FREE GRUNGE GAMES NIGHT	23 HOLLOW TWIN DAVENPORT ELECTRIC OAK 9PM - \$10	24 BOOTS OF MISCHIEF 9PM	25 8PM - \$10 THE BODY POLITIC QUARTERED THIS DAY BURNS SYN(A)PSE VAULTRY
26 CAROLYN MARK'S HOOTENANNY 4PM - 8PM FREE	27 FREE DRINK & DRAW COMPLEX COLORING CONTEST 7PM - 10PM OPEN MIC 9PM // FREE	28 9PM - FREE KARAOKE SCARYOKE KARAOKE	29 FREE HEAVY METAL GAMES NIGHT 1980s HORROR FILM AT 8PM	30 8PM INTERZONE DEVIL'S NIGHT DANCE WITH BLACK MAGIQUE 9PM	31 THE MANTS GOLDEN HAND THE HEX 9PM	NOVEMBER 1ST ANIMAL BODIES 9PM
ORIGINAL ALL AGES ENTERTAINMENT UNQUOTE OPEN SEVEN DAYS A WEEK						

DED FEST

DED-Rising

A Preview of DEDfest 2014, October 21st - 26th
By Lacey Paige

It's that time of year again, horror nerds. Mark October 21st - 26th down on your calendars, because Alberta's exclusive horror movie festival is rising from the grave for its annual five-day feast of all things fantastical and frightening at Edmonton's Metro Cinema. DEDfest—now in its seventh year—packs a barf bag full of gore, gags and glorious genre offerings from around the globe... oh, and beer of course. Lots and lots of that sweet, golden, intoxicating goodness!

This year's film lineup is throwing back to the inaugural days of DEDfest, when it catered strictly to the horror-hungry crowd. As the nature of progression would have it, the festival began to expand and evolve to reach the fringes of genre cinema. In recent years, the fest has offered everything from Kung Fu movies to exploitation (films), to documentaries to films that defy all genre conventions.

"It's interesting because in previous years we kind of started out as a horror film festival," DEDfest coordinator Derek Clayton says. "Then we decided, just out of love of movies in general, to expand to a genre film festival. We included crazy shit that we love and was just off the beaten path a little bit. In previous years, we showed a variety

co-organizer Kevin Martin (of Edmonton's The Lobby DVD Shop), have been working hard to acquire films that will add some dimension to the grassroots festival. But like anything worth doing, it isn't always easy.

"We've had a little bit of a budget limitation this year just due to grants and our venue's rent going up, just as a consequence of economics. But we're just approaching it as getting the best movies we can possibly get in."

Clayton mentions that a huge part of the growing success of DEDfest is the recent focus on networking within the North American film festival community. He, along with Cody Kennedy and Tim Rutherford of local indie filmmaking collective the House of Heathens (*The Last Video Story, Tales from the Lobby*), have been travelling to some of the most reputed genre film festivals in Canada and the US, including Austin's Fantastic Fest and Montreal's FanTasia Festival.

"Sometimes I think our film industry [in Edmonton] gets a little bit claustrophobic and a little isolated," Clayton reflects. "It's the nature of being a very cold, wintery city. But when you start to get out there and meet people, they're really interested in what we do here. To get out there and meet these people is kind of essential. So we started taking that route. It's been pretty vital and a great experience for us to be travelling around to all these festivals every year. We're making

because maybe there wasn't a great selection of horror that year, and the ones that were really good we couldn't access, but this year it's almost kind of gone back to being pure horror."

Derek Clayton and festival founder/

friends. We're finding it easier to get films in. We're finding it easier to get guests in, and we're finding it a fun experience. It's really invigorating, especially here when you're stuck in a winter climate and you're trying to get things going, and then suddenly you come back from a festival and you're full of energy and you're full of ideas, and you're re-inspired to keep going."

One of the major highlights of this year's DEDfest is a highly anticipated screening of *ABCs of Death 2*.

"We showed the original back at DEDfest two years ago," Clayton says. "Now we're getting to show this one and it's kind of near and dear to us because our friends at the House of Heathens that did *The Last Video Store* are in the *ABCs of Death 2* compilation that's coming up from Drafthouse Films."

Clayton adds that they are also very excited to be showing the critically acclaimed Australian horror film, *The Babadook*, which will be screened in conjunction with a set of female-directed short films.

"With that one, we're doing a bit of a 'women in film' angle because one of the things that I've always been kind of keen on is the idea that women should be making more horror movies," Clayton explains. "We're pairing it with a bunch of shorts that I found from Montreal and from Fantastic Fest that are brilliant, female-directed short films that we're going to put together as a package."

An offbeat new addition to DEDfest is this year's cartoon breakfast marathon, hosted by Canadian writer/film programmer, Kier-La Janisse (*House of Psychotic Women*, Vancouver's now-defunct CineMuerte Film Festival).

"She's going to be curating a Halloween-themed cartoon party with proceeds going to the Stollery

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[Children's Hospital]," Clayton elaborates. "We're encouraging kids to come in costume a week before [Halloween]. This is your test-run for your Halloween costume. So come out, get some Count Chocula and some Frankenberry, watch some groovy cartoons from the 60s and 70s and have a good time."

For the full DEDfest 2014 program and to purchase tickets, visit the official website at www.dedfest.ca or follow the DED-festivities on Facebook at www.facebook.com/AlbertaDEDfest.

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field, operating for over 20 years and, at 100 acres of forest, it is also the largest paintball field on Vancouver Island. Its structures and settings provide a perfect backdrop for horror. From "the ghost town" – complete with abandoned buildings, to the maze-like obstacle course "tire yard" – all create a movie set-like environment for Yarnell's zombie apocalypse.

Yarnell and her team of paintball aficionados, zombie enthusiasts, actors, and filmmakers are

transforming a section of Duncan forest into zombie-infested Louisiana backwoods. Actors in realistic costuming, combined with movie props and special effects from Los Angeles, provide the customer with a true, live action experience in zombie-hunting.

The upcoming season at Company Z is a sequel to the theme of 2013's launch, reflecting what it would be like to be in the second year of a zombie apocalypse. All law enforcement is gone, there are only battle-hardened local moonshiners left, patrolling the front lines in a now-quarantined and zombie-infested Louisiana. Customers will not only have to battle zombies, but also fend off the soldiers of the "Moonshine Army," all while attempting to accomplish a mission which could save Louisiana, and according to Yarnell, "all of humanity". The storyline allows new customers to quickly understand the ongoing storyline, and returning

customers will recognize the references to some of last season's characters and events.

Company Z

Zombie Apocalypse Spreads To Forest In Duncan, BC

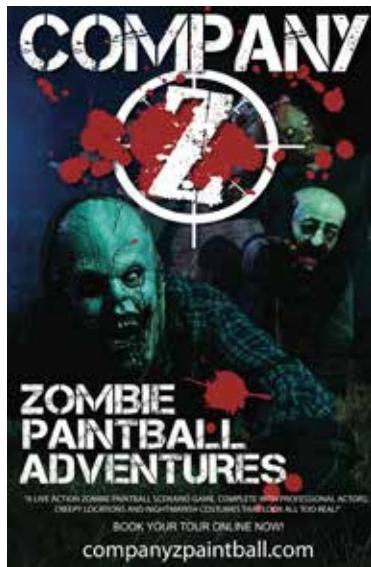
Company Z Paintball Adventures re-opens for 2014 season at a new location at Midway Paintball in Duncan, BC

Building on an incredibly successful first year of operations on Vancouver Island, Victoria social worker, single mom and owner of Company Z Paintball Adventures, Jen Yarnell, is set to open her zombie scenario paintball experience for a second season. This year, Company Z Paintball will base its operations at a brand new location, at Midway Paintball, located in Duncan, BC.

Yarnell describes Company Z as, "live theatre in a forest - akin to stepping onto the set of *The Walking Dead*".

Company Z's new location at Midway Paintball is perfectly suited to host such a unique event.

Midway Paintball is an established paintball



customers will recognize the references to some of last season's characters and events.

With the success of 2013's opening season, Yarnell hopes to continue attracting new customers from all walks of life. Previous clients have included families, Roller Derby teams, large corporate groups, a number of RCMP detachments and more! This success has led to her actors and staff being recognized on the street and in public. Yarnell continues her excitement (and perhaps bloodlust), for another successful season of apocalyptic adventure!

Company Z is located at Midway Paintball at 5500 Indian Road in Duncan, BC. Dates of operation are October 3 - November 20, 2014 - running Thursday, Friday and Saturday nights.



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New Jacobin Club

Interview by Willow Gamberg

Absolute Underground: Congratulations on the release of your fourth album, *Soldiers of the Mark*! It's your first release in four years, correct? And self-released, to boot?

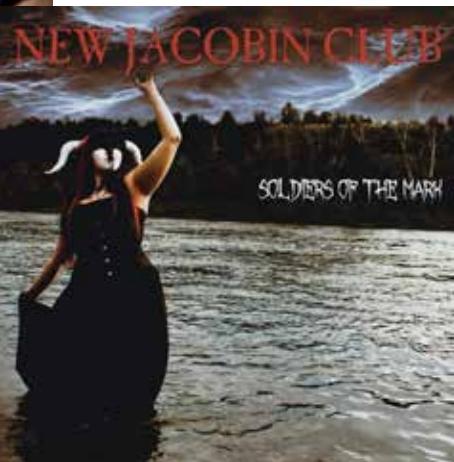
Horde [guitars/vocals]: Yes, there was a four-year gap, but we did manage to get an EP out there (*Left Behind*, 2012) to make sure nobody forgot about us. And yeah, we're back running our own label again. We're in so much control of everything and had such great promotion leading up to the release date that fans overseas were pre-ordering the album. It's an epic achievement for us.

AU: How does *Soldiers* differ from your previous releases, in your opinion? Have you guys experienced an evolution in your sound, style, or songwriting process since the last release?

with elaborate arrangements, solos, sequencing and really dense instrument layering. We took what we learned from recording our unique instrumentation on the last album and EP, and were able to use it much more

subtly, but effectively, this time around. Where our last two albums sounded large and explosive, I think *Soldiers* sounds much more elegant and dangerous.

AU: How do you find the experience of self-releasing your work, as opposed to going



Horde: Our last album was such a massive thing - orchestrations, dozens of vocal tracks, layers of guitar harmonies - it was true maximalism. *Soldiers* feels way different - more mature? Focused? In the late 90s and early 00s, we were a fairly rockish-sounding horror/goth/punk sort of band, and the songwriting was the focal point. In the years leading up to *This Treason* (2010), we got in really deep

through a label, albeit an independent one, as you have with previous albums?

Horde: Most labels, even some independent ones, are a financial barricade. The new music industry has eliminated so much of the middle man and storefront that it no longer makes sense to sell someone else's product. Your own album should be your own product... We put in the work and money ourselves, so we put the album out on our own label again.

AU: You guys take shock rock to another level by including unusual instruments like the cello and theremin in your arrangements. How do you find this affects your songwriting process?

Horde: It affects it a great deal now - a few years ago, we used to write parts into songs to include these instruments after the fact, now we are more comfortable writing with them in mind

from square one. Candi plays the theremin as if it were conversational interjections rather than melody, and even then she puts a lot of thought into exactly what and where she's playing. The electric cello is the voice that fills out our chord changes - musically speaking, it's another vocal part as well. It has a similar range to the guitar, but cuts through all the noise like a knife. This album has a lot of songs where the cello is a central part of the music, and not just accompaniment to the guitar and bass.

AU: Another important element of your music is your live stage performance, which is a wild ride by all accounts. Why do you feel this is important to your music?

Horde: The stage show is really important to us. No matter what's in style, no matter what the hipsters say is cool, people will always enjoy a

concert spectacle, even if they won't admit to it. There used to be people, almost always musicians from other bands, that would give us gears for doing it. Stage shows like this have become much more rare because of that attitude - that musicians were insincere about their music if they had to dress it up this way.

AU: I hear rumours of a special offering in store for the new record... something about a fancy lyric book? Tell us about it!

Horde: Yes! There is a hardcover companion book for *Soldiers of The Mark*. It's something that we've always wanted to do... The book uses concept photography, as well as some stunning live photography and artwork, to frame and highlight the lyrics. There's also some brief commentary and an introduction explaining the concept behind the album.

AU: What are your plans for the future of New Jacobin Club? More touring? Albums?

Horde: We already have a new release in the works for 2015, a new single that will be packaged in flexi-disc form with the first issue of a New Jacobin Club comic book - "Lilith and the Soldiers of The Mark". It's being published by Runrabbit Entertainment, the same brilliant group of artists responsible for the majority of our graphic design and visuals. It will further explore the *Soldiers of the Mark* concept storyline and feature the studio's star villain, the vampire queen, Lilith, as our adversary.

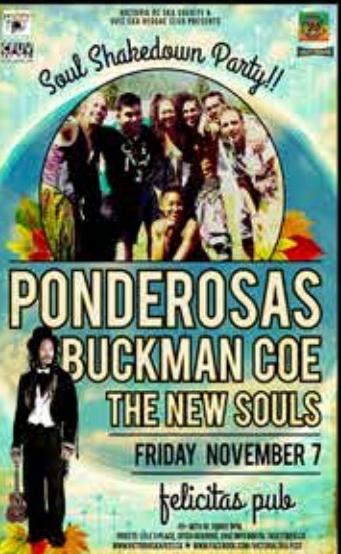
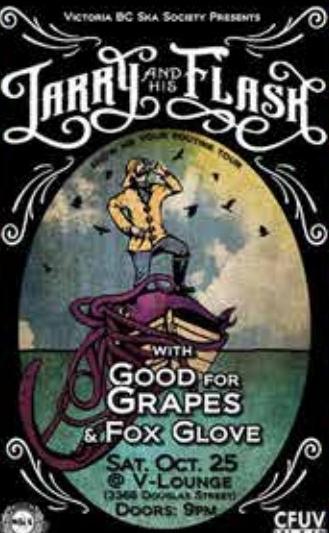
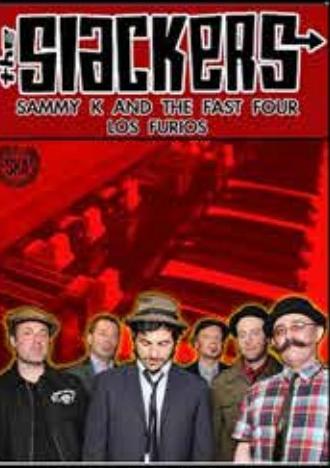
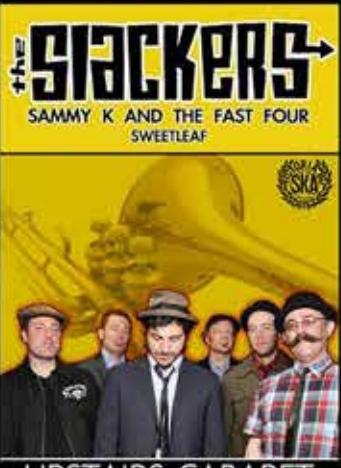
AU: Shamelessly promote your website(s) and other forms of media here:

Horde: You can get all things NJC at our web site, www.newjacobinclub.com- all digital albums are cheaper than iTunes in our own webstore and there you can also get the special 15-track deluxe version of *Soldiers of the Mark*.

Also, for the month of October we'll be giving away a special *Soldiers* prize pack - CD, hardcover book and smartphone case. Everyone who leaves their contact info will be entered and get some free downloads!

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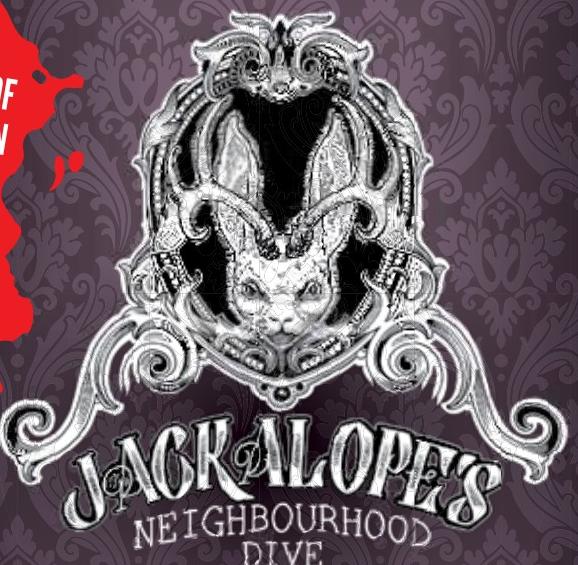
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Cirque Du Schlock

Got Pop? Presents CIRQUE DU SCHLOCK!

(A REALLY MESSED UP Variety Show)

Featuring horrifying stunts performed by The Monsters of Schlock (The Great Orbax and Sweet Pepper Klopek), and an electrifying musical performance by Viking metal band, Eye of Odin. Cirque Du Schlock will also feature a magic show, stand-up comedy, wrestlers, zombie strippers

love of being thrown through tables, a passion he shares with his brother, Sweet Pepper Klopek.

It was also around this time that Orbax founded his own rogue taxidermy company, Fiendish Curiosities. To this day, Fiendish Curiosities remains dedicated to "fixing God's mistakes". Combining elements of taxidermy, latex casting and special effects techniques, Orbax creates and sells displays of oddities and anomalies of nature for traveling sideshows, as well as to

and more, all taking place at Distrikt Nightclub in Victoria on Oct. 20th.

Check out the bios below, as published on monstersofschlock.com:

Burnaby Q. Orbax:

A scientific and comedic genius, the great Professor Burnaby Q. Orbax performed his first freak show in 1998 as part of 'The Lamest Sideshow on Earth'.

With a master's degree in physics and a minor in mathematics, the great Orbax was well on his way to his doctorate when he was ejected from the university due to 'inhumane experimentation'. Although, in his defence, the great Orbax stated, "There is no way that anything I was experimenting on could even remotely be considered human... anymore."

After leaving academia, Orbax worked briefly as a hardcore wrestler, carving out a swath of humour and devastation across southern Ontario. It was during this time that he developed his

private collectors and museums. His past-time of collecting and creating abominations of nature has lead to an incredible menagerie of the strange, which is also available for display at events.

On Halloween of 2003, Orbax suffered third degree burns to 11% of his body during an on stage accident. This resulted in a ten day stay in the Hamilton Hospital Burn Unit, and a five-month retirement from public performance. It was at that point that Orbax felt he had to decide whether to retire, or to fully commit himself to being a professional entertainer.

He chose the latter.

Since then, The Great Orbax has toured as a solo act, with the monstrous menagerie known as the Great Orbax Sideshow, and now as one half of the Monsters of Schlock. In that time, he has carved a niche for himself as one of the top sideshow performers in the world today, and has continued to lecture in Physics. The Monsters of Schlock tour extensively, bringing to life the world's most ridiculous circus sideshow comedy magic extravaganza.

Fun Fact:

The Great Orbax has pulled a monster truck from hooks in his back, fallen 14 feet through a table, and worn a twenty-pound beard of bees, all for the entertainment of his audiences. Seriously.

Sweet Pepper Klopek:

Comedian, master magician and consummate performer, Sweet Pepper Klopek is best known as the frontman for the Niagara Falls-based band, The Legendary Klopeks. Founded in 1994, the undisputed kings of punk rock have performed across Canada, America and the UK, with such notable bands as Pennywise, Suicidal Tendencies,

Municipal Waste, Sigh (Japan) and Blink 182. As the lead singer, Pepper is regularly subjected to an all-out assault of mousetraps, thumbtacks and barbed wire baseball bats. And as if that's not enough, he also fronts Skullcrusher, Canada's kings of thrash metal.

Sweet Pepper and The Great Orbax, twin brothers separated at birth, were reunited in 2003 in the sprawling metropolis of Tweed, Ontario, when the \$2000 worth of fireworks they were exploding ran amok and almost detonated the propane tanks of a nearby french fry truck. Later that night, Orbax power-bombed Pepper through a table. It was a classic moment of unbridled comedy.

In 2006, Pepper joined The Great Orbax Sideshow, using his 18-plus years of extensive theatre and performance background to enhance and propel the freakshow to new heights. It was this influence that allowed for the evolution of the Monsters of Schlock.

Pepper continues to wow audiences across the country, alongside The Great Orbax, with his own brand of comedy magic, mixed with cartoon-like levels of violence.

Fun Fact:

Sweet Pepper was once suplexed so hard through a table that the impact on his back bruised his ribs.... in the front!

Cirque Du Schlock will take place at 8pm Monday, Oct 20th, at Distrikt Nightclub (919 Douglas St, Victoria).

Tickets are \$15 plus s/c in advance, \$20 at the door and are on sale now at Lyle's Place, The Strathcona Hotel, and online at rmts.bc.ca and ticketzone.com.

Presented in concert with 91.3 The Zone FM, and Blank Generation Body Piercing & Tattoos.

SHREO SESSION



Leo Graceffo

Interview by Matt Gordon

Introducing Leo Graceffo, street skater extraordinaire! He's also co-creator of YouGotThat.ca, a Victoria/Vancouver-based skate blog, along with Luke Connor. Their aim is to "...shed light upon the often-underrated Vancouver Island skate scene and help the homies and scene receive the love it deserves!" Whether behind the lens or on the board, they are motivated by their love for skateboarding and what can be created with it.

Leo is a great dude to skate with; he stays positive in the thick of potential kick-outs, pedestrians, and skaters taking forever to land something while he's filming... thanks buddy... So give it up for Leo!

Absolute Underground: What are some of your favorite cities to skate?

Leo Graceffo: I haven't done nearly enough skate trips, but I'm gonna have to say Vancouver, L.A. and Victoria, for now.

AU: When did you start skating?

LG: When I was about 10, so 12 years ago.

AU: Nice, where did you start skating?

LG: Courtenay, Vancouver Island.

AU: Oh man, how was that? Did you ever skate the old Courtenay Park?

LG: It was pretty sick actually, for having no skate spots. We still went out street skating almost every day. Yup, when I started skating [the old park] was all we had. Luckily, they built the new park a few years later and it gave us all a chance to progress a bit, haha.

AU: Nice, that's kinda the same thing that happened with Vic West... While we're on the topic, Vic West, great skatepark? Or the greatest skatepark?

LG: Vic West is definitely a great skatepark. When I lived in Victoria, I was fortunate enough to live like 30 seconds from it, but in my opinion, Courtenay Park is better.

AU: Come to think of it, I've only skated the new Courtenay Park once, and it was opening day, and super busy so I can't say for sure... It's just, to me, Vic West is the holy land.

LG: I still remember opening day there, it was a zoo... unfortunately, now it's overrun with scooters. I think it could be where the epidemic originated.

AU: Haha, like the kids with the beefed-up scooters that take it seriously? Man, I'd be afraid of getting the handle to the nuts. What's wrong with scooters at the skatepark? I can't quite put my finger on it... it just seems



wrong... Thoughts?

LG: There's a few older guys that are really into it, but mostly groms, I think. It just looks so ridiculous to me, I can't believe kids think it's cool, haha. I guess it's better than sitting inside playing video games, though.

AU: There's a positive outlook... Moving on to video stuff, do you prefer HD or SD and why?

LG: That's a hard question. I love both. For me, it's easier to just film HD, but when a good SD video comes out, I gotta say it looks better... shit's nostalgic.

AU: Agreed. I prefer SD but I grew up with SD and I still use it, so I'm biased. Still, I think it's

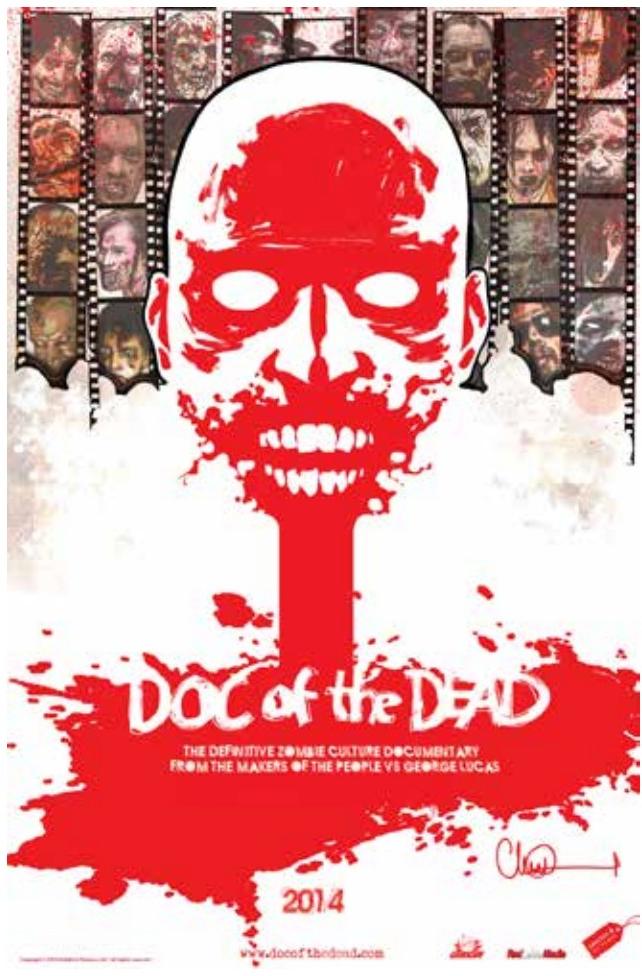
hard to beat a Century Mark 1 Fisheye, and there is something more alive about tape, kinda like film picture cameras or vinyl... Any shout-outs?

LG: Shout out to Luke Connor, onethirtythree, all my friends and family, and thank you for the interview, Matt!

*More information at
YouGotThat.ca
lukeconnor.ca*

The collage features several distinct elements:

- A large central image shows a Sasquatch-like creature with a white baseball cap and sunglasses, standing next to a silver sports car. In the background, three women in bikinis are posing on the hood of the car. Above them, a marquee sign reads "SMOKED OUT BRAINZZZ PRESENT".
- To the left, a woman in a bikini is kneeling on the ground.
- To the right, a woman with purple hair is seen from behind.
- At the bottom, the text "SASQUATCH BROTHERS" is written in a stylized font.
- At the very bottom, the website address "www.smokedoutbrainzzz.com" is displayed.



Doc of the Dead

Directed by Alexandre O. Philippe

Interview by Ira Hunter

Absolute Underground: Who are you and what are you most infamous for?

Alexandre Philippe: I'm most infamous for being the director of the documentary *The People vs. George Lucas*.

AU: Where are you currently living these days?

AP: Denver for 14 years, I'm originally from Geneva, Switzerland.

AU: So you're a documentary filmmaker?

AP: Yeah... I have a particular interest in pop culture and that's something that I've been documenting for the past 12 years now, that I believe really deserves to be looked at and studied.

AU: Tell us about your latest project, Doc of the Dead.

AP: In a nutshell it is a documentary about zombie culture and I think the central question of the film is, "Why are zombies so popular today?" How did they get into the mainstream? So in order to answer that question, we have to go back and look at the history of zombies and zombie cinema, all the way to present time with zombie walks and zombie runs, zombie fashion shows, zombie carwashes, all that. And of course, the zombie preppers, as well... People who prepare for the zombie apocalypse.

AU: Who are some of the celebrities that you had involved with this project?

AP: We had Simon Pegg, Bruce Campbell, George Romero, Max Brooks, all of the big names that you would associate with the zombie genre. I think for zombie fans it's definitely going to be a treat to see pretty much all their zombie icons in the film.

AU: I noticed that the movie could have even kept going, there could have been a Part Two on Italian zombies... was there a limitation to your focus or was it just too much zombies?

AP: There's of course a lot of films, and a lot of areas of zombie cinema that I would have loved to include, but the bottom line is that when you make a film, you really have to focus on what the premise is. The premise of *Doc of the Dead* is really to focus on that question of how did zombies get into the mainstream? I didn't have the luxury of turning this into a five-hour film. I had to really focus on the milestones that profoundly changed culture. And then of course, you have

limitations of budget and licensing limitations that really made it impossible to include everything.

AU: What were some of those milestones in zombie cinema?

AP: Obviously you look at the early zombie movies like *I Walked with a Zombie* and *White Zombie*, which were very much about the westernized idea of the voodoo zombie at the time, a major milestone was *Night of the Living Dead* in 1968, and the invention of the modern zombie by George Romero, which evolved. His zombies really start changing you know, you look at *Dawn of the Dead*, you look at *Day of the Dead*, *Land of the Dead*, and suddenly you have zombies that are not just purely mindless, they can have emotions and even can take initiative, so they're very different kinds of zombies. *Shaun of the Dead*, obviously a very important, very influential movie... 28 Days Later introducing to the mainstream the idea of the fast zombie, or the living zombie, if you will. Now of course, *World War Z* and *The Walking Dead* are taking the idea of the zombie to the mainstream, to

people's homes and getting families to watch that together.

AU: What was one of the weirdest things that you discovered making the movie?

AP: The zombie carwash. It's such funny idea that you'd get a bunch of zombies to soak your car in blood, and you're going to pay for it. Also the zombie fashion show, which is kind of a new movement that's becoming really popular, and then weird stuff like zombie porn, which is out there.

AU: Warning – Not all appendages are guaranteed to stay attached!

AP: That's right, haha.

AU: What do you have planned for Halloween?

AP: I'm hoping there will be a DVD/Blu-Ray release, probably around that time, I'm actually talking to our distributors right now and talking about adding a bunch of bonus features.

AU: What are some hidden gems zombie movies that people might not be aware of?

AP: *Fido*, it's a Canadian zombie film that is definitely in my top five of all time zombie films. Another Canadian film actually that I loved a great deal is *Pontypool*. I recently discovered that Cuban film, *Juan of the Dead*, which I think is really, really well done, it's a really smart film.

AU: What is your #1 favourite zombie movie?

AP: That's a tough one, because I think of course the ultimate answer is *Night of the Living Dead*, because without that film, you don't have anything, really. But if you remove that from the equation, I'd be tempted to say *Shaun of the Dead*, for sure.

AU: Tell us about your Canadian distro company that set this interview up.

AP: KinoSmith... I believe they are the top documentary distributor in Canada, and they have a lot of really wonderful releases, they work closely with the folks at Hot Docs every year. They also released *The People vs. George Lucas* in Canada. Robin Smith, who's the president of the company is just a great guy, really loves film and I think he's always looking at inventive ways to release films.

AU: What are some other things that ended up on the cutting-room floor that might be in the bonus features?

AP: Well there are a lot of things that ended up on the cutting-room floor, I have about three hours of interview with Robert Kirkman and Charlie Adlard that I would love to turn into a special conversation about *The Walking Dead*, because we talked so much about their process and the history of creating *The Walking Dead*, so I think

that would be a really cool thing.

AU: I think there's one part of the zombie phenomenon that wasn't touched on, the religious part... I made a movie called *The Passion of Zombie Jesus*, what do you know about *Zombie Jesus*?

AP: Well the only thing I can tell you about *Zombie Jesus* is that there were a couple of them at the Denver Zombie Walk, which is now the largest in the world. We have about 17 000 zombies, and I saw a couple of them, in fact, they make a very brief appearance in *Doc of the Dead*.

AU: Some people believe the zombie phenomenon might hit a plateau... What does the future hold for zombies?

AP: Well I think as long as people try new things, like your *Passion of Zombie Jesus*, I think we're going to be fine, I think for any genre to remain alive and vibrant, it needs to try new things. We're definitely still seeing that right now, that's why I

don't think the zombie genre has quite reached its peak. People have been speculating about this for five or six years now, saying it can't possibly get any more popular and then it does. Just the fact that *The Walking Dead* is still doing extremely well, *World War Z* is more likely to have a sequel, Elijah Wood and Arnold Schwarzenegger are making zombie kid movies and that we're seeing some zombie kid movies and zombie date movies, I think that's a sign that the genre is alive and well.

AU: Final words for Canadian fans of horror and zombies?

AP: Well considering that Canada has produced two of my all-time favourite zombie films, I love your country! I also have a zombie western comic, it's called *Deadskins*, it's available at www.friedcomics.com

www.docofthedead.com

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**Absolute Underground's Lacey Paige interviews
drummer Don Tardy**

Back in September of 2012, this writer had the pleasure of interviewing guitarist Trevor Peres of Obituary on their tour bus outside of Edmonton venue The Pawn Shop. Obituary being one of my all-time favourite metal bands, that night is reminisced upon as one of the very best I've ever had, and easily one of the best shows I've ever attended. Now here we are, three years down the road after the recent announcement that Obituary will be hitting up Western Canada—including Calgary, Alberta—on their highly anticipated DTA Tour with surviving members of fellow death metal pioneers, Death. So when I received word that members of Obituary would be up to interview for this very issue of AU that you now hold in your grimy little hands, I immediately jumped on the opportunity. To this day, *Slowly We Rot* and *Cause of Death* are two of my most listened-to albums, my go-to aural shrapnel when I'm having a shitty day or just feel like turning it up old-school.

In late 1997, the band parted ways after the release of their fifth studio album, *Back from the Dead*. Some members went on to get married, start families and work blue-collar jobs, while others sought to expand their musical horizons

and perform in other bands. But the metal gods wouldn't allow the world of death metal to lose one of its most monster monumental bands; so, after a seven-year hiatus, Obituary crawled back from the dead (right where they left off), and got to work on their sixth studio album, *Frozen in Time*. Since then, they have kept busy touring, writing and producing two more studio albums, *Xecutioner's Revenge* and *Darkest Days*. With the upcoming release of Obituary's ninth studio album, *INKED IN BLOOD*, and a heavy roster of insanely awesome upcoming shows across Europe and North America, drummer Don Tardy and I had a lot to talk about.

Absolute Underground: Let's take a moment to reflect on approximately 30 years of Obituary/Xecutioner.

Don Tardy: Yeah, my god, thirty years. It's hard to believe anybody would stay in the industry that long and not want to kill each other as band members. But it has been a long, amazing, fun journey for the band. Had someone told me when I was 18 years old, recording the first album, I never would have thought that. It has been quite the journey. It's pretty amazing that we are still doing what we're doing and having a good time doing it.

AU: How does it feel to be one of the longest-running and most respected death metal bands in the history of the genre?

DT: It's awesome. You know, we don't take life too seriously because we know that music is here for fans to enjoy and to get away from their real lives. So we appreciate that and that's kind of the way we look at things. I think people see from the photos and on stage that we're not those guys that are going to paint our faces and wear leather jackets just for the scene. You know, we live in Florida and there's no such thing as a leather jacket in my wardrobe. We are very fortunate to do it for as long as we have. The amazing thing is that we're having more fun now together as a

band than ever. So that's always a benefit and a bonus.

AU: How would you describe the evolution of Obituary's sound, from *Slowly We Rot* to the upcoming album *INKED IN BLOOD*?

DT: Well, I am very proud to say that it has not evolved all that much and that's on purpose, that's by design. We found our niche back in the day. We're happy with the sound that Obituary is known for, and we kind of stick with that. Modern metal and modern day production is what's going

on right now with every other band on the planet - and that's not just recording the song, but also sound replacing and everything and cleaning it up completely and making it sound almost as if a drum machine did it. With this new album, our approach was to put the microphones around the drum kit and play it, and whatever that room sounded like, that's what the album's going to sound like.

AU: With the highly anticipated release of Obituary's ninth studio album just around the corner, what was the primary objective behind writing and producing this one?

DT: You know, we're not that band to look around us and look at the other bands in the industry or look at what the fans are liking or disliking and trying to cater to that. We simply write songs that we like and that we think are good. We did not try to write the fastest songs on this record simply because we know that technical modern music is kind of happening right now, and we didn't try to write the slowest song we ever wrote because we hadn't done that in a while. Trevor and I got into the room and whatever came out of us that day is really what set the tone and the vibe. We've always been that way. We're fans of metal and the style that we play is what we love. I think the mindset is that if I write a song that I'm in love with, I think my fans are going to dig it, and we kind of stick with that.

AU: What are you currently listening to?

DT: I fully appreciate modern metal. I love Psycroptic and the band Benighted from France. I can't believe how good some drummers are on this planet. Lamb of God is one of my favourite bands, and it's all modern metal and it's technical drumming. Those dudes run circles around me, but I'm stuck in my ways, man. I still like my first few Slayer albums. *Holy Diver* is still an album that I play at least once a week because it is my favourite album on the planet. And then it goes even further; I still listen to Led Zeppelin albums and I still listen to where I came from—my roots, which is Southern rock. Lynyrd Skynyrd, Molly Hatchet; I still find myself digging those out and playing those albums more than I do modern metal.

AU: You and your brother John released the Tardy Brothers album *Bloodline* back in 2009. Are there any plans to do a follow up album in the near future?

DT: Yeah, absolutely. That is a project of ours. It's just us having a blast in the studio. But it is just a project. Obituary is obviously the main focus and the only focus right now. We're hoping to be so busy with Obituary for this release that the Tardy Brothers album will come whenever it comes. We've already started writing; we have been for the last few years. We have a couple of songs ready to go. But again, we're in no hurry. That's a project that we just love doing because we love creating music. The Tardy Brothers music doesn't necessarily have to be straight death metal like Obituary standards have to be. We have a few songs ready to go. Once we're done with the *INKED IN BLOOD* touring cycle, we will definitely jump into



the studio. We do have some really cool songs for the future of the Tardy Brothers.

AU: You guys are currently in heavy tour mode. Between Tsunami Fest, *INKED IN STEEL* and the highly anticipated Death To All Tour, you're hitting the stage with some of the most influential bands in the history of metal—Carcass, Exhumed, and of course, DTA. You're also playing with some pretty huge hardcore pioneers, such as Agnostic Front and Cro-Mags. Which bands are you most excited to share the stage with?

DT: I can't wait for the Carcass tour. I'll be the first to say that, because Carcass went away for a long time and their fans were dying and begging for Carcass. Those dudes delivered one of the most monster-awesome albums that could have ever happened after 17 years away from the scene. I'll admit, I am a huge fan of that album and I cannot wait to get on tour with those dudes. Super excited and super privileged that they invited Obituary on this tour with them. And then with the DTA, you know, it's a tribute; it's something that I'm looking forward to because Chuck was a friend of mine, he was a friend of the band. I'm a huge fan of Death. And though a lot of fans—or some of the fans—don't really like the idea of it, it is in good heart that they are still wanting to bring Chuck's music to the fans because none of us wanted to lose Chuck. Chuck did not want to leave at such an early age, and I think it's cool that the fans that were too young to see Chuck can at least experience his music on stage, and his music with some of his prior band members. I'm just really looking forward to this United States run, for sure.

AU: What else does the future hold for Obituary?

DT: It's a very bright future. This album could not have happened at a better time for us. The band's more solid than ever. We're having a blast. First things first, this album gets out in October and we are going to tour. We are going to stay very busy for as long as we possibly can to get to every corner of the planet because fans want to see and they deserve to see Obituary live, and that is definitely our future focus.

AU: Is there anything else you'd like to share with Absolute Underground?

DT: I guess just to touch on the idea that we're super lucky as a band. I'm super lucky as a musician that I get to do this for a living, and we don't take that for granted. We take our music and our song writing very seriously, but we don't take life too seriously because life is very short. And again, music's here for the enjoyment of it. Everybody wakes up when their alarm clocks goes off and they have to go to work. It's when they get off work that they get to put on an album and enjoy music. And I realize that I'm just a small part of that: a fan that happens to put in whatever Obituary CD that they want to listen to, I'm a small part of a little bit of enjoyment of their everyday life. I really appreciate fans for that because I mean really, without fans, what is a band? I would still be doing it if I didn't have any fans, because I love playing the drums, but to know that there are fans around the world that listen to me, it's just a super honour and it's super cool, and I appreciate every second of it.

<http://www.obituary.cc/>

PHOTO CREDIT: Ester Segarr

Floyd's Diner

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Interview by Ira Hunter and Dustin Jak

Absolute Underground: Who are we talking to and what are you most infamous for?

King Diamond: This is King Diamond, and I think that we are most infamous for having an uncompromising style, straight from the heart, always. That's what I would think. Today, whether people have seen King Diamond before or not, this upcoming tour is the best time you could ever see King Diamond. We've never sounded better. Since I had my heart operation and came back, I'm in much better shape, my voice, after stopping smoking... I didn't know it could be this good. I was always a smoker, since I started singing, and my voice is better now than ever before... the band is tighter, the production that



we bring with us, it's an amazing production and show. There's so much going on that you will have memories for life, once you've seen this. I guarantee that. It's very unique, you've seen nothing like it.

AU: What prompted the move from Denmark to Texas?

KD: Mainly business. A long time ago we stopped working with Roadrunner Records and we got on Metal Blade Records. So that was a big part of making the move over here. Metal Blade and Roadrunner, both have been good for both of us. We've been so fortunate the way things have been progressing with those two labels because we always had the artistic freedom in that they never tried to shape us into something we're not. What would be the point?

AU: Have you played many shows here in North America?

KD: No, not the last couple of years because of illness. I had a triple bypass in December 2010, and you think about surviving, not about whether you can sing or not. Eventually, we got a point where we were like, "Let's try again," and it was like, "Whoa, the voice is pretty good! It's better than ever!" A month and a half ago we played the biggest festival in Germany, Wacken Open Air, we headlined the Black Stage, we played for 92 000 and they were just on, it was mind-boggling.

AU: In the early days of your musical career, you were in some other bands, Black Rose and you guys combined with a punk band, the Brats... what made you decide to go from punk to heavy metal?

KD: I was never playing punk, myself. When Brats asked me to join, Black Rose had just broken up. A very close friend of mine called Ken Anthony was very much responsible for getting early

Mercyful Fate to England and doing the BBC Friday night rock show, which helped us a lot. Brats were looking for a lead singer, so I went to a meeting and that was it. But the condition that I had for joining Brats was that we would not play the punk part of their music, we'd play the heavy... I've always had the heavy in me and that's what I wanted to play, I could not think of myself playing any other style of music. So that was the condition, that we play only the metal stuff, then I'm in.

AU: What was it that drew you to use horror themes in your music?

KD: It's a thing that goes all the way back through childhood. When I was a kid I was allowed to see the old *Dracula*, all the old horror movies, *Frankenstein* and all this stuff... I remember going to sleep and wanting to leave the door open because I was dead sure they were going to come out from under the bed and kill you, take you under the bed and bye bye. I always loved Horror! When we started the band Mercyful Fate, I started having these occult experiences... we still have it here in the house in Dallas, we have four spots in the house that can be active sometimes. But I lived in an apartment back then in Denmark that was extremely haunted, lots of

people felt it up there, not just me... and with no drugs whatsoever, I have never been into that, it wasn't even like stuff happened when people were drunk, it happened often, totally sober. Things could be moved around, you'd be touched and you'd hear things, so it was a very extremely active apartment, but it was only twice I saw something that was not friendly. Didn't do anything to me, but it did to someone else. So you can say I can feel like a spiritual person, but not religious... I don't have

any religion, no gods that I believe in. I'm not saying whether there are gods or not, because how do I know? There are so many different directions of believing... I wish people would respect it more, that there are differences and not run around killing each other just because someone is not believing the same thing. That doesn't make sense to me. That's very much what the *House Of God* album is all about. That's where the make-up came from with crosses going both ways... that part of me, the strong philosophy that are very parallel with what is written in the *Satanic Bible*... Religious, I am not. But spiritual, I would say yes.

AU: So is your motto, "Do what thou wilt shall be the whole of the law"?

KD: That would not be smart. It depends on how you live by it, because it's one line that cannot be practised in reality... It's a good line if you use it with good judgement.

AU: As long as it doesn't affect someone else's life or hurt someone else.

KD: Absolutely. That should be it... If you practice it in a good way, then that's alright, but if you hurt others, of course it cannot be used that way. Be reasonable, be thoughtful...

AU: What drew you to put on theatrical make-up as part of your persona? Any inspirations?

KD: Absolutely. I always maintain that it was Alice Cooper, seeing his show in 1975, *Welcome To My Nightmare*, was an eye-opener for shows, but the year before I saw something that was at least as impressive if not more, Peter Gabriel in Genesis, I saw them in 1974, they played a theatre for two and a half hours in Denmark and it was mind-blowing. What a show... Peter Gabriel was hanging up under the ceiling, you couldn't see the cables and there was wings

on his head and long cape and it was like he was walking in the air, down to the stage. And then he changed costumes throughout the set, that was a huge influence for me for show production and stuff like that.

AU: Take me through a day in the life of King Diamond!

KD: It's never the same. There are no two days alike. That's the thing when you're a part of most aspects of what's going on, it's like having a job every day. I do interviews some days, I do other stuff, I'm working on music, business, saving up deals for this or that, doing the studio here, a vocal studio I've been building in my house, it's so awesome for the future to record because I'll have it right here. I'm involved in everything!

AU: Are you working on a new album?

KD: We will be soon. When we get back from this tour, there are certain things that I know now that I'll already be doing. There is also a "Best Of" double CD coming out in November... there's a lot of things that are very unique about this thing, it was supposed to be out in the summertime but because it has to be in a certain way, it wasn't ready, we needed some special gear, gear which we've gotten in the meantime, special speakers... It's unbelievable, I didn't know music could sound like that. Disc One is all Roadrunner material; Disc Two is all Metal Blade Material. For the first time, the band has selected the songs, and it spans the



band's entire career, presented in chronological order. I can't remember when I last worked so hard on something. It's a very unique thing, so we'll see what people think when they hear it.

AU: Final words for Canadian metal fans.

KD: We are coming, and you'd better be ready. This going be awesome. We are looking so much forward to coming back, it is going to be so, so cool.

AU: We are stoked as hell.

KD: It's going to be awesome, I guarantee it.

www.kingdiamondcoven.com/

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WolfCop

Interview with writer/director Lowell Dean

By Ira Hunter

Absolute Underground: Who are we talking to today?

Lowell Dean: My name is Lowell Dean and I'm the writer/director of *WolfCop*.

AU: What got you started in filmmaking?

LD: I've been filmmaking since I was a kid. I'm part of a generation that grew up with camcorders so as far as I can remember, I was like six or seven years old running around with a camcorder, shooting little movies with action figures and with my friends. I kind of just continued that all through my teen years and decided when I was old enough that I was going to go to school for film and video. So I got my degree in Film and Video studies, shot a bunch of short films, started working in the industry as pretty much anything, you name it. I was an editor, assistant director, I did sound, I directed different smaller projects, and luckily now I'm kind of transitioning into feature films.

AU: And this is all taking place in Regina?



LD: Yeah. I've been very fortunate so far to have a pretty sustained film career film in Saskatchewan.

AU: How did you come up with the idea for *WolfCop*?

LD: I just wanted to do a feature film and I had previously directed a feature but it was something that I didn't write and I thought, "Whatever my next project is, I want to write it. I want to do something that's kind of ridiculous." So I was just throwing ideas around and idea of *WolfCop* just kind of came to life, almost by accident. I was talking to some of my friends about the projects that I had in my brain and one of them was

WolfCop and pretty much unanimously they said, "You need to drop whatever you're doing and do that, because that sounds insane." So that was the birth of it.

AU: How did you go about finding the funding for the film?

LD: I kind of made a pact with an independent production company called Echolands Creative. They, like me, were pretty hungry to get something done so we said, "Let's just make this movie no matter what, even if we're putting it on our

credit cards." We put some of our own money into shooting a concept trailer, and we said, "We'll use this trailer to leverage what the film is all about." Because with a thing like *WolfCop*, it could go a

lot of ways. So we shot the trailer, and around the time that we were finishing

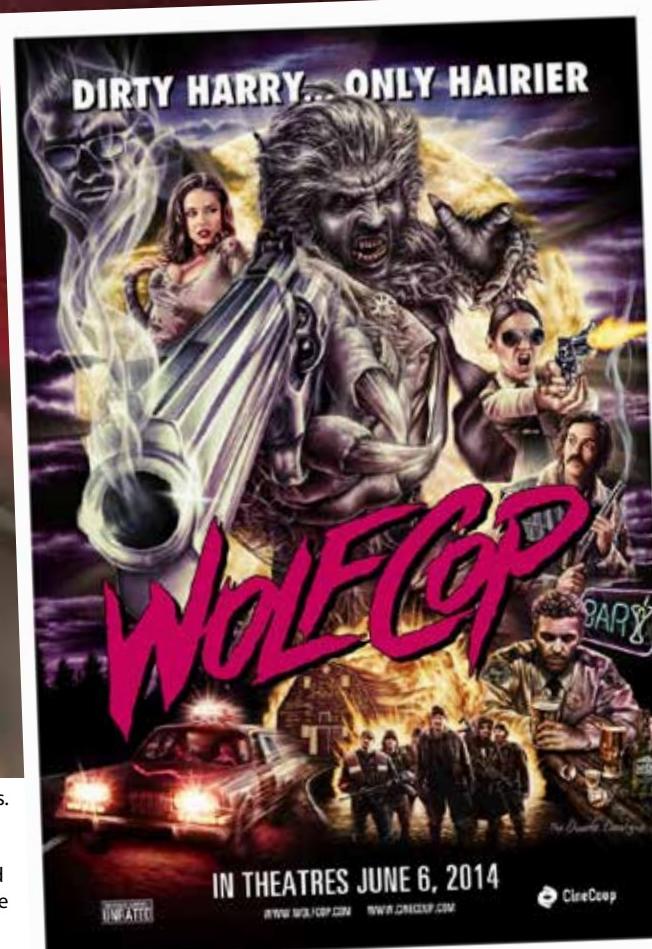
the trailer, we heard about this thing called CineCoup, you can basically compare it to American Idol for filmmaking, and they opened submissions to anyone across Canada, all they wanted was for you to have a trailer, and the winner of this online competition would get a budget of up to a million dollars for their idea, and the guarantee that it would screen theatrically in Canada. That's every filmmaker's dream. We felt like we were ready and we entered it, and after three months of competing, we were lucky enough to be selected.

AU: What's the basic premise of *WolfCop*?

LD: The basic premise of *WolfCop* is, it's kind of a fusion of different genres, and I always jokingly compare it to *Teen Wolf-meets-Bad Lieutenant*. The protagonist, Lou Garou, he's a cop, but he's a horrible cop, he's the worst person to get power, ever. He's sleepwalking through his life, he doesn't do a good job, he's not the police officer this small town needs, but through a series of bizarre incidents, he is transformed into a *WolfCop*. The funny thing is, when this happens to our hero, he actually starts becoming a little more heroic. Granted, still in a drunk, chaotic way, but he realizes the second he gets his power that maybe he's destined to be something more than just a schlub who doesn't care about his job.

AU: Who did the special effects?

LD: That's one of the reasons we were so confident and excited about making the film, I



have a long-standing friendship with Emerson Ziffle, who's a makeup and effects artist from

Saskatchewan, and part of the birth of this project came out of my friendship with him, and knowing that he was so good at practical effects, and he was as passionate as I was about bringing a character like this to life. Before I'd even written a sentence of the script, Emerson and I were drafting designs and coming up with looks for the character. Had I not known someone like Emerson, maybe I wouldn't have had the audacity to take on a movie like this, because if your *WolfCop* looks really silly and crappy, you'll lose your credibility. And I think the fact that we stayed with practical effects and didn't try to do the digital, that went a long way to the great reaction we've been getting from people.

AU: What were some of the tag lines you guys came up with, and what was the final one you decided on?

LD: The first one, the one we used to pitch to CineCoup, which they really liked, was "Dirty Hairy... Only Hairier." Also "Here Comes The Fuzz".

AU: Where was it shot, and how long did it take?

LD: We shot the film in Saskatchewan, completely, divided between Regina and Moose Jaw. Moose Jaw is a small town about 45 minutes away from Regina. Most of our crew was from Regina, but we went to Moose Jaw for a lot of the exteriors, because it really has a better, more classic small town look. We shot this piece in 17 days.

AU: How did Anchor Bay come into the situation?

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LD: I'm not 100% sure how we got Anchor Bay, but I'm so happy we did, because they're going to be distributing the film in Canada and I'm sure they're going to put out a really solid release.

AU: You guys have done some really good marketing, it seems like *WolfCop* is everywhere.

LD: Yeah, we've been really fortunate, we've had partners like Raven Banner, our international distribution, and we've had a good relationship with Rue Morgue, who's really championed our little film. We've just truly been lucky, and I think a lot of that comes from our grassroots campaign. Rather than trying to buy a bunch of ad space, a lot of our limited marketing budget went into myself, Leo, our main lead actor, and Emerson, our effects artist, travelling around and going to Fan Expos, engaging people.

AU: Yeah, the *WolfCop* photo-ops are very popular. You guys released your own comic book as well?

LD: Yeah, we actually did a graphic novel, and there's a few more on the way. That was part of our Indiegogo campaign to kind of build the *WolfCop* universe, someone from CineCoup, his name is Max Marks, wrote a graphic novel that was really true to the spirit of *WolfCop*. Emerson also designed an action figure that's being mass-

produced now... we're just trying to find ways that we can continue *WolfCop* beyond film, and I'm hopeful that we'll get to do a videogame soon.

AU: There's talk of a sequel already...

LD: Yes, there will most definitely be a sequel, I'm already working on the first draft and I truly believe it'll happen in the next year.

AU: Was there anything you'd have wanted to add if you had a bigger budget?

LD: Oh yeah there's always things you wanna add, but you know constrictions leads to creativity and I'm very proud of the movie we made.

AU: The Canadian horror scene is pretty strong, it seems.

LD: It feels like there's a groundswell of independent Canadian horror, and what's cool is that it seems to be coming out of not just major centres, but places like Winnipeg and Saskatchewan as well.

AU: What does *WolfCop* have planned for Halloween?

LD: There's going to be a party in Regina with *WolfCop*, Andrew W.K., and one of the guys from Fubar running around, so it's probably going to be a crazy party.

AU: Any advice for young filmmakers trying to make it?



LD: I've been very fortunate, and it feels like a lot of my opportunities have been odd luck, but I think it's just that I'm constantly working and being in the right place and always being ready. So I guess the only advice I'll give is, "Don't talk about it, do it. Constantly do it." That way you'll get the reputation, people will say, "That guy keeps doing stuff."

AU: How has the movie been received by horror fans?

LD: I think it's been received shockingly well. I wouldn't call *WolfCop* a straight-up horror film, it's as much a comedy or an action film or a bizarre hero-origin tale,

so the fact that the horror fans have still embraced us and found a lot of what they like in the film makes me really happy.

AU: What are some of your other favourite werewolf-related films?

LD: Hands down, I love *American*

Werewolf in London. That made me really want to make a werewolf film. And I love the original *Wolfman*, *Teen Wolf*, and *Gingersnaps*, those are kind of my wheelhouse of favourites.

AU: Final words for Canadian horror fans?

LD: I would just say thank you and please keep supporting these kinds of films! Also be sure to look for the *WolfCop* soundtrack, composed by Shooting Guns.

www.wolfcop.com

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Castle

Canada Under Siege

Interview by Jonny Frostback

Castle, a three-piece, occult-inspired metal band out of San Francisco are about to take Canada by storm... If you are up to speed on your doom/stoner rock happenings, you may have caught them last year in Vancouver, when they opened for The Sword on their 2013 North American Tour, or alongside Blood Ceremony and Witch Mountain, back in 2012 in Toronto.

Formed in 2009 by husband and wife duo Mat Davis (guitar) and Elizabeth Blackwell (Vox/Bass), along with long-time friend and bandmate, Alan McCartney (drums), the trio was able to pull together an album consisting of ideas and demos Mat had been working on as a solo project since 2007. In 2011, Castle signed to Germany's Van Records and released their first album, titled *In Witch Order*, which consequently earned them Album of the Year by Norway's *Metal Hammer* magazine, as well as the title of Best Newcomer of the Year at Europe's Roadburn Festival.

In 2012, Castle signed to Prosthetic Records and released *Blacklands*, which earned a Juno Nomination for Metal Album of the Year in Canada. A few hundred shows later, after blasting eardrums across North America and Europe with their hauntingly punishing melodic riffs and Liz's spirit-evoking, no-holds-barred, possessed vocal style, Castle re-entered the studio once more with Billy Anderson on the boards to release 2014's critically-acclaimed *Under Siege*.

Castle is touring Canada in support of *Under Siege* starting October 3rd 2014, and will hit Vancouver on October 24th at the Hindenburg.

Absolute Underground: How are things?

Mat Davis: Things are great, just making our way across the country to meet up with our drummer and start the Canadian tour in a couple weeks.

AU: This will be your first full Canadian tour, why did it take so long to get up here and are you stoked?

MD: We've managed to play pretty consistently in Ontario and have had the odd BC and Quebec show included as part of larger North American tours, but touring Canada from coast to coast has been something we've wanted to do for a couple years - it just took meeting the right people to put it together and pull it off. We played parts of Canada last year on the Sword tour, but this will be the first time for us playing in most of these cities, and our first time on the east coast of Canada.

AU: There's been quite a progression in sound over your last three releases, although the last two were both recorded by Billy Anderson... seems like a good relationship?

MD: Yeah, I agree... I think some of that has to do with having a clearer picture of what we want to do and knowing how to do it, and it also has to do with Liz coming into her own as a writing partner in the band. *Under Siege*, our newest album, has so much more going on vocally, and I think that allowed me to go a little crazier with the guitars, adding some counterpoints. Working with Billy definitely sharpened the edge, as well. Especially on the newer record, having done one together already under our collective belts just raised

Jonny Frostback caught up with Mat for Absolute Underground to discuss some of the finer points of being on the road, being a Canadian musician based out of the States, and to gain a little bit of insight behind the fortress that is Castle.

the stakes. We kind of hit the ground running.

AU: Critics have categorized your sound as a part of the doom/stoner rock genre which, to me, is dated and indefinable, while you've been known to call it 'witch thrash'... what's your take?

MD: Yeah the doom/stoner tag was never quite right, and that goes for pretty much any other category that gets thrown our way. Witch thrash was kind of a tongue-in-cheek play on things we came up with at the time, but honestly wasn't far off the mark. I find things get copied so quickly in this day and age, with the internet and social media. It's like a vacuum where ideas get assimilated and watered down literally as soon as they happen, so we tend to just keep our heads down and do what we do - which is not look to anyone else, you know. We're just writing music we want to hear, classic metal without the fucking irony.

AU: Castle has played a lot of the bigger European Metal Festivals, is there a particular highlight you have from the road?

MD: Roadburn was great, the Berlin and London Desertfests were all amazing and really, really well-done. We didn't get to see many of the bands that played just because it's usually a pretty hectic day of travel getting in and out of the festivals, but you can't beat the vibe. Just fanatical metalheads that are really into it. We had the chance to walk around a bit and you can't help but feel the energy. We also play lots of club shows and DIY shows in smaller towns and cities in Europe and North America that have that same spirit. That's what we're always looking for.

AU: William Blake seems to be a big influence on your writing...

MD: Yes for sure. He's a favourite and a big inspiration, not only on our lyrics, but also with the overall mood of the band. There's a haunted feeling that emanates from his writing, and it just



goes really well with heavy music.

AU: Who did the album artwork for your past two releases? It's absolutely mesmerizing!

MD: Dennis Forkas has done both the *Blacklands* and *Under Siege* record covers for us, and I couldn't be happier with the art. Both of those covers were done collaboratively as we wrote the records; we went back and forth sending the music and going over the concepts of the songs. He visually interpreted the music, which is amazing. We're lucky to have him as a friend and an artist.

AU: I've noticed you've played a few shows here and in Europe with Ancients, another local act who've risen through the trees, and we've had your labelmates Skeletonwitch here not too long ago... It must be a sign.

MD: Yes and we're playing again with Ancients in Vancouver on this tour, which should be a great show. Killer band and good guys, happy to be playing that one.

AU: We're all glad you were able to make your way up here, welcome back to Canada!

See Castle's full Canadian tour itinerary at www.heavycastle.com/

PHOTO CREDIT: Eric Haines

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Cavalera Conspiracy

Interview with Max Cavalera

By Chadsolute

We talked to the founding member of Sepultura, Soulfly, and Killer be Killed, Max Cavalera, about his latest grind effort with his brother and fellow Sepultura founding member, Igor Cavalera. The new album is a heavy grind throwback; the vocals are a brutal sonic blast that goes perfectly with the fast forward aggression on this release.

Absolute Underground: This new album sounds like the old-school Sepultura we all miss, with the signature guitar riffs and sound effects. What can you tell us about this new record?

Max Cavalera: It's faster, a fast record influenced by grindcore - Pig Destroyer, All Pigs Must Die, Noisum, Full of Hell, Despised Icon, all these great bands we listen to influenced the record.

I wrote the songs in December of last year, and then we went into the studio in January, and I said to Igor, "Let's do ten songs, ten versions of 'Arise'." That was the idea of the record, which we nicknamed 'Fuck the Groove.' The theme was to be fast, aggressive and brutal, and it is brutal, I am very happy with the result. John Gray was our engineer and I am pretty stoked with how it turned out.

AU: Where do you get those classic sound effects you have always used, those eerie intros... do you create them yourself?

MC: That's between me and the engineer. On this album, we have sirens and dogs barking on "Chramunhao" (Brazilian word for devil), and robot voices on "Apex Predator".

AU: You've had a busy year, between this new album, touring with Soulfly and the release of the Killer be Killed collaboration with Troy Saunders from Mastodon and Greg Puciato from Dillinger Escape Plan. Will we see Cavalera Conspiracy on tour this year?

MC: Yes, Cavalera tour starts in December. Right now, I am doing a Soulfly tour in the USA and, for the first time ever, we're playing a Soulfly-only set. We have nine records, so we decided that Soulfly is powerful enough to play a full set with no Sepultura songs. It's something I have looked forward to for a long time - I wanted to break away from Sepultura when it comes to Soulfly.

It's different with Igor and Cavalera Conspiracy... Igor and I were the root of Sepultura. A lot of people believe the spirit of Sepultura is in Cavalera Conspiracy, and people want to hear Igor and myself play those songs, so that is something we will always have room for with Cavalera Conspiracy.

AU: I'm calling from Calgary, do you remember playing the Monsters of Rock show here back in 2008, with Ozzy, Judas Priest, Hatebreed, and Testament?

MC: Yeah, it's always great playing with Ozzy, he always



takes care of us. Playing Canada is always fun, the fans have always supported Soulfly and Sepultura, we look forward to seeing them again!

www.cavaleraconspiracy.com/

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Body Count

Interview with Vincent Price

by Chadsolute

After catching Body Count, (my first time live) at both the Heavy Montreal Festival and the Gwar-B-Q this summer, we were able to sit down with bassist Vincent Price and get caught up with the goings-on.

Absolute Underground: I just saw you guys play the Heavy Montreal festival, how was that for you?

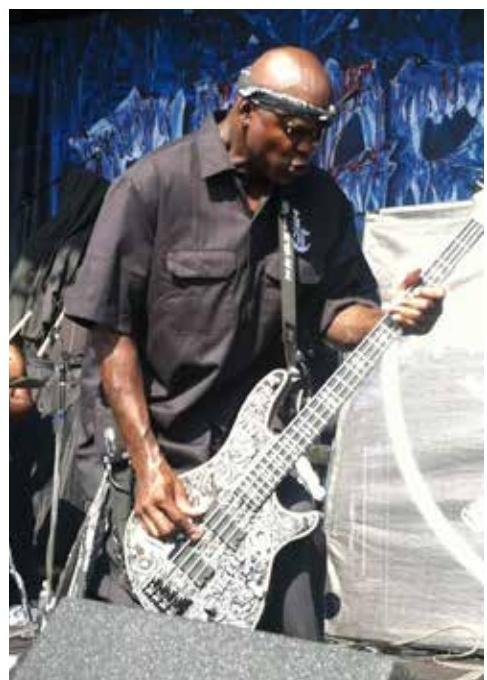
Vincent Price: Yeah, it was great, it was our second chance to play Heavy Montreal and we got to play with Slayer, Hatebreed, and Exodus. I actually have known Tom Araya for years, but I don't do Facebook or Twitter, so it was the first time I had seen him in a really long time.

When I was growing up in LA, I met him with Rocky George from Suicidal at the Hollywood Pallium. Rocky brought me backstage for autographs and we met Tom, and he gave me a Slayer T-shirt out of the back of his own truck. Then we met years later we met through mutual friends and he hooked me up with this BC Rich, this was before *Divine Intervention*, the first time they were having problems with Lombardo. We became friends, he would come to one of my older bands gigs, we would watch horror movies together, just hanging out, Slayer wasn't really doing anything at that time. So it was funny to see him again after I have been touring and playing bass myself.

AU: How long have you been in Body Count?

VP: 15 years, now. Even though I have been in the band that long, Tom didn't know I was in Body Count, so I saw him backstage in Montreal and he was really surprised to see me, and we hung out after their set that night, Ice and Coco watched their set from the side stage but I had to get out there and watch from the front house.

AU: You guys covered a song live by the Exploited, 'Disorder' (Ice-T/Slayer



collaboration from the *Judgement Night* soundtrack). As I was watching, I was thinking Kerry King should have come on stage to play that with you guys. Who's idea was it to start playing it?

VP: It was my idea to add it to the set, and I don't know if Slayer had even arrived at the gig yet. I also like to play a Black Flag cover of "Police Story," and I want to play it live with "Cop Killer" and go into "Police Story" and have people freak out!

AU: So you grew up in the LA in the 80s and 90s, were you one of the only black guys in the

metal and punk scene?

VP: Yeah, I would go to punk shows in LA, when I got into metal, there were two guys from Metal Blade, Bill Metoyer and Greg Howe, and Katon from Hirax. What was funny, the first time I ever came across Body Count was at a Clash of the Titans show at the Forum, and there were all these black guys at the metal show, [which was] Slayer, Megadeth, and Alice in Chains. I thought they were a security force with these SYNDICATE jackets on, and instead it's Ice-T at the merch table buying a Slayer T-shirt.

I was passing out flyers for my show and that was the first time I met them or even heard of them. It's funny that, years later, I ended up in the band.

I was working at a recording studio and ended up buying the old bass player Moose Man's bass rig and guitar, and a few months later they needed someone and I was there.

AU: Tell us about the new album?

It's a killer record. It's funny, our new guitar player, Juan Garcia, asked me if we had any new

material, because he had some friends that wanted to sign us. Ice asked, "How much does this company want to do this?" He only wanted to do it if we could all move to one location and get really serious and write and record together. So we moved to Vegas, haha, Ice has this house there and Coco was doing her burlesque thing, so they got us a house for two months in Henderson, just around the corner and we set up and wrote the album.

Ice had his huge house, with another house on the property where we rehearsed and did our live recordings, then at our house we rehearsed and laid things down with ProTools, pods and electronic drums. It came off as this really cool living room vibe. It was a great two months!

Body Count's new album, Manslaughter, is out now!

bodycountband.com

Photo by Chadsolute

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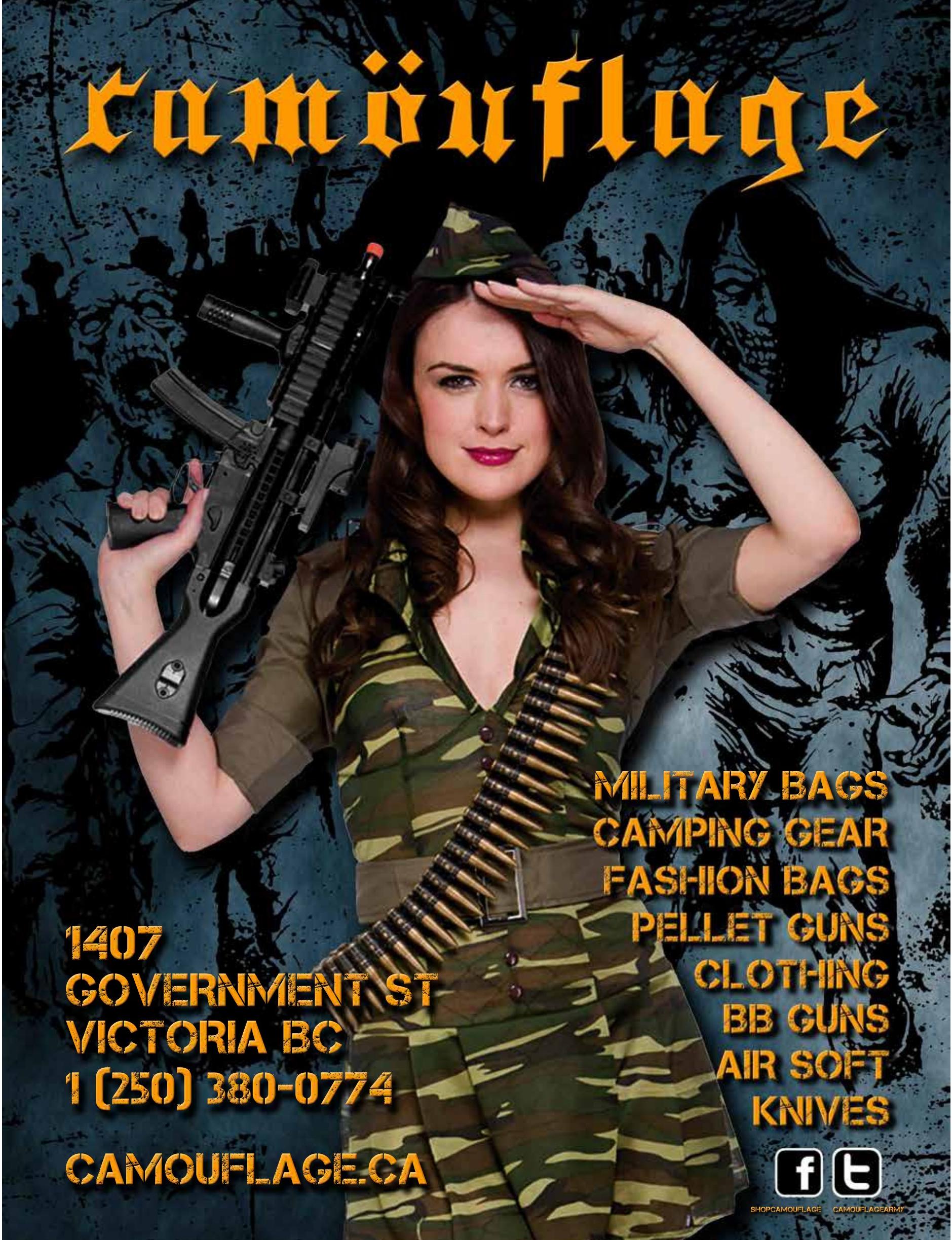
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Doyle

Interview by Ira Hunter

Absolute Underground: So what's been happening since we last talked to you?

Doyle Wolfgang von Frankenstein: Our album came out and a whole bunch of tours got cancelled due to deaths and shootings and people robbing the money, so we finally got to do one tour for our album, and it was a success.

AU: What happened with the deaths and shootings, where they at the clubs or...?

DWF: The death was Oderus [Urungus, GWAR], we were supposed to go out with them and he died three days before the tour announcement, and the one tour we had booked and my manager called me and said, "I have some good news and some bad news... the bad news is our booking agent got shot, the good news is... our booking agent got shot!" Haha... And we had a tour lined up in Europe but the promoter stole all the money. They told us, "Oh we'll pay you at the end of the tour, get yourself out here," and we were like, "Fuck you, man, what the fuck?" You don't give me the money to get out there, I'm not coming.

AU: What does a normal day in the life of Doyle Wolfgang von Frankenstein look like?



AU: What else do you know about the new GWAR singer?

DWF: All I've seen is a picture and then Alissa told me, "That's the girl who made my clothes, she's the new singer for GWAR."

AU: Do you have any tips for people trying to get healthy as far as diet or exercise?

DWF: Well I've gone strictly vegan on the eating, and that's a big start. The thing about working out is it's just consistency man, people make it like, "Oh fuck, I gotta work out, this sucks." Instead of doing that, have the mindset that it's just a part of your life, it's kind of your job, and you just do it and that's all there is to it. That's really it, man. You just eat good, real fuckin' food, get your protein, get your carbs, get your fats, and drink a ton of water. I'm actually eating more protein than I was

DWF: I get up, I have coffee and oatmeal, I do crunches, then I go work out, then depending on what I'm doing, I'll work on music or if I'm with Alissa, then we do whatever the fuck we want.

AU: Is that your girlfriend? Is she a musician too?

DWF: She's the singer for Arch Enemy.

AU: That's awesome, dude. And there will be a female singer for GWAR now, too.

DWF: Yes, actually that girl made Alissa's stage clothes for Arch Enemy.

when I was eating meat... the protein I use is a plant-based protein, the company is Vega.

AU: You're known for never wearing a shirt a lot of the time...

DWF: Well my girlfriend tells me, "You're always naked," and I'm always naked in the house, I don't have any clothes on. My deal is that I'm going to get out there and sweat my ass off, why would I wear a shirt and keep that sweat on me? I don't understand people that wear a shirt, it doesn't make any sense to me.

AU: What are your plans for Halloween?

DWF: I will be on tour with Alissa with Arch Enemy.

AU: What kind of gear do you use as far as guitar equipment and amps and stuff?

DWF: The guitars I make myself, and then my speaker cabinets, I make myself. I've been using Ibanez Swamp Thang speakers, which I liked a lot. And I use all Dunlop products and Dean Markley strings, Ampeg SVT classic tube heads, gorilla snot, and extra bubblegum.

AU: Do you think designing some of that stuff yourself gives you that signature crunchy Doyle guitar sound?

DWF: No, I think everybody sounds different in their hands... you could take my guitar and hand it to Eddie Van Halen with my amp, and it's gonna sound like Eddie Van Halen. You give me his rig, and I play it the way I play, with his guitar, it'll sound like me.

AU: I saw you did a Fear FestEvil thing and you were on a panel with Kirk Hammett and Slash, what was that all about?

DWF: It was Kirk Hammett's Fear FestEvil, I went down there and did a signing and they asked me, "Hey, will you do a panel with these guys?" And I was like, "Fuck yeah, dude, what kind of question is that?" So we did the panel and it was really cool to be up there with them, because those guys are like, top-notch musicians... It was cool. They were really nice.

AU: And they're very dedicated to their horror, I know Slash has starting making horror movies and Kirk Hammett's horror collection is legendary. What was it about horror that

inspired the Misfits so much in the early days?

DWF: We just loved monster movies, we used to watch all those Universal monster movies, everything from the 50s and 60s and the monsters and *Star Trek* and all that shit, and we used to have a show called *Creature Features* and one called *Chiller Theatre* and *The Twilight Zone* and we'd all watch those and then we'd do those Aurora monster models all the time because we were really into art, painting and drawing and so we loved that stuff. It was a good fit because Glenn Danzig was into it too, so when we merged it was like we had a similar interest.

AU: What are some of your favourite old horror movies?

DWF: I don't like the slasher ones, those aren't scary... I like monsters, man. If there's a monster in it, then it's scary, I like to use my imagination...

AU: Are you going to be working on a new album soon or are you still just promoting this one with the tour?

DWF: We're thinking about dropping the next one in spring, it's all done except the drums have to be done because our drummer quit on us like a day or two before this tour. Dr. Chud is gone, he decided he wasn't coming on the tour after we were rehearsing for a couple of days... So we flew in Tiny from T.S.O.L. and he saved the day.

AU: What is your motto of life?

DWF: Alissa. That's my motto.

AU: How did you guys meet?

DWF: She opened for Danzig with her other band, The Agonist.

AU: How is your hot sauce doing?

DWF: The hot sauce is awesome, we just made a new recipe for a hotter one that's called Abominator.

AU: Your current tour is called the Annihilate America tour, any plans to annihilate Canada?

DWF: Oh yeah, we're trying to get our singer in, we've gotta fix that problem and then we will come.

<http://officialdoyle.com/>

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H.G. Lewis' BloodMania

Interview with actor Roger LeBlanc by Cody Cook

H.G. Lewis is back, and currently filming his newest gore-filled horror flick, *BloodMania*, in my hometown of Calgary, AB. My wife Karley and I were invited to be extras in *BloodMania*, which we both eagerly accepted. It was early morning when we arrived at the North West Community Centre where our friend and star of the film, Roger LeBlanc, met us outside. He showed us around and introduced us to the rest of the cast and crew before heading into makeup for the day's shoot. I got the chance to sit down with Roger and ask him some questions about the upcoming feature.

Absolute Underground: Explain how you first got involved with this project!



Roger LeBlanc: The producer, James Saito, had contacted me to ask if I would be interested in being part of an H.G. Lewis production. There's no way in hell I would miss an opportunity like that!

AU: This is a very low-budget film, how does this shoot compare to some others you've worked on?

RL: Freedom. There is so much more room to play and have fun. It's hard to have fun on some major film and television sets because there is so much money and stress that there really is no time for playing. I don't mean goofing around, but having the freedom to try really committed and outrageous acting choices. It really allows everyone to craft some unique performances, I feel. It also keeps you humble and respectful towards the craft.

AU: H.G. Lewis is a huge celebrity in the horror genre. How's it been working with him on *BloodMania*?

RL: It's been great! He knows what he wants and he's always open to my crazy suggestions. He constantly reminds me that this isn't Shakespeare; it's a gory story that is meant to entertain a specific audience, which has been a really great learning experience.

AU: Can you explain what the film is about without giving too much away?

RL: It's an anthology of stories, kind of like *Creepshow*, but much more low-budget and gory. I'm in the first segment, which is more tongue-in-cheek; the other three segments are straight horror.

AU: Your character in the film is very interesting. Is there anything you can tell us about him and what you had to do to prepare for this role?

RL: He's the opposite of Hamlet, no thought and all action. For me he represents a way of life that has become the norm - we are all talking, but

no one is doing anything. I did a great deal of research into multiple personality disorders and the complex relationships I would have with those "alters", like their voices and body language, but I ended up throwing most of that away once I began filming. The only thing I kept was that my hook hand is possessed by my abusive father. That's what acting is to me though, look under every rock, find as much as you can, then throw it all away on the day. Trust in the work you did and just give 'er!

AU: While we were on set I noticed a lot of ad-lib from some of the actors. Is this a regular thing you've experienced working on low-budget films, or is this just something H.G. does?

RL: Haha, I think it had a lot to do with Herschell and I conspiring before shooting a scene and not telling anyone. Not out of disrespect to the other actors, but just to get some unique reactions from everyone else. I love directors that won't call cut; they just keep shooting to see where you will carry the scene. Herschell has been really great for that. Some choices I've ad-libbed have been completely stupid, but that's acting, making committed choices, and letting the director figure out if they fit. That's the best way to create, I feel, and Herschell was completely open to that!

AU: Your girlfriend, Samantha Rollo, is also working on *BloodMania*. How has

it been working with her and what exactly has she been doing?

RL: It's been the worst experience of my life! Haha, I'm just kidding, it's been great, we are both doing what we love, and when we get to experience that together, it's always a great gift. She has been working with Dave Trainor creating some really great gore effects. The payoff for these effects are huge and Dave's team (including Sam) have pulled it off with flying bloody colours!

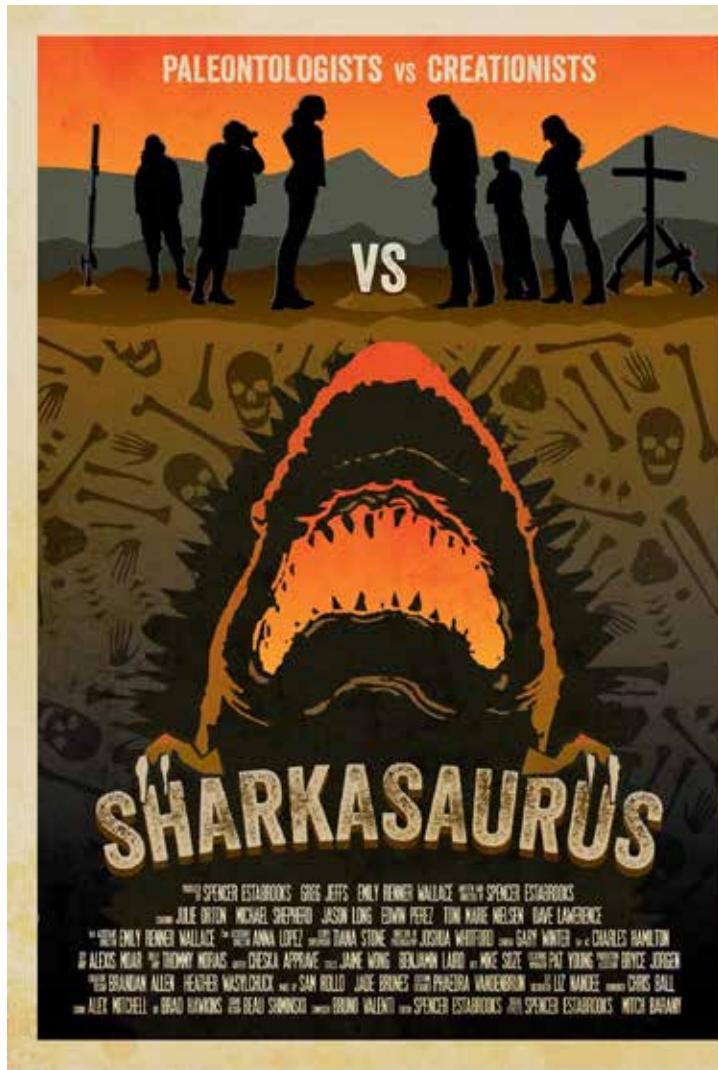
AU: Now that you've got an H.G. Lewis film under your belt, are there any other directors you'd like to work with?

RL: Romero! George fucking Romero! He's the whole reason I even started acting. Also, I would really love to work with Rob Zombie; I love his style of filmmaking. It doesn't have a stick up its ass, if that makes sense.

When BloodMania is released, make sure to be on the lookout for Karley, Roger and myself in the segment "Gory Story".

If you want to learn more about BloodMania, check out the Facebook page: <https://www.facebook.com/BloodManiaMovie>, or check out Roger's IMDB page:

<http://www.imdb.com/name/nm4307467/>



Sharkasaurus

Clayton Hall interviews Sharkasaurus director Spencer Estabrooks for Absolute Underground.

Absolute Underground: Can you give us a five-word description of *Sharkasaurus*?

Spencer Estabrooks: Creationist vs Paleontologist vs Sharkasaurus. Six words... deal with it.

AU: How will the masses have a chance to view said flick?

SE: We're on Telus VOD right now. We'll be hitting the festivals with it after.

AU: What's the next move? What's in the pipe? What's the plan, man?

SE: We've been accepted into the Making Waves Film Festival in the UK, and we'll be making an appearance at the Lethbridge Comic Expo.

AU: Is this your day job now?

SE: Sadly, no. *Sharkasaurus* is just my passion. My day job is the restoration of all 150 episodes of the 80s sitcom *Perfect Strangers* from the original, uncut 35mm film.

AU: What was the FX process like for the shark?

Did you use any of the fantastic bunch of fellas from *The Hunt*?

SE: Brandon Allen and Heather Wasylchuk did the work. Brandon was one of the sculptors on *The Hunt*. Heather has been talking about *Sharkasaurus* plushies.

AU: Are there any homies in the game you'd like to give a shout out to? Or perhaps any shorties you would like to give their due to?

SE: My producer, Greg Jeffs, and my producer/first assistant director, Emily Renner Wallace.

AU: If you wouldn't mind, could you tell us about the beard? It suits you.

SE: This is my beard. There are many like it, but this one is mine. My beard is my best friend. It is my life. I must

master it, as I must master my life. My beard, without me, is useless. Without my beard, I am useless. I must wear my beard true. I must wear it straighter than my enemy who is trying to curl it. I must curl his before he curls mine. My beard and I know that what counts in life is not the length of our hairs, the beer that we absorb, nor the food we save. We know that it is the beard that counts. We will beard...

My beard is human, even as I, because it is my life. Thus, I will learn it as a brother. I will learn its weaknesses, its strength, its shades, its smells, its softness and its girth. I will keep my beard clean and ready, even as I am clean and ready. We will become part of each other.

Before God, I swear this creed. My beard and I are the defenders of my style. We are the masters of our enemies. We are the saviours of my life. So be it, until victory is style and there is no enemy but peace!

More information at www.facebook.com/sharkasaurusthemovie





EYEHATEGOD

Interview with bassist Gary Mader by Erik Lindholm

New Orleans metal band EYEHATEGOD has brought their wild sound through a series of disasters the last few years and have returned to the studio with their first album in many years. The self-titled effort captures their live and electric presence in the studio, and the story behind it shows their character. Absolute Underground's Erik Lindholm connected with bassist Gary Mader on touring, making the album, and large hamburgers.

Absolute Underground: Hey Gary, how are you doing on this relaxing Sunday? Getting some football downrange? Where are you?

Gary Mader: Actually we are just passing through Clearfield, Pennsylvania. Nothing especially exciting here. It is the home of a 25-pound

hamburger though. 72 hours it takes to order in. You have to order early.

AU: That is a large burger.

GM: It's a challenge. If you can finish it within the time limit, you get a T-shirt, your photo up on the wall and 50% off your bill. Which on a 25lb burger has to be like \$100.

AU: So you're driving in Pennsylvania, where are you coming from and where you driving to?

GM: Coming from Brooklyn, and heading to Erie, Pennsylvania. [Brooklyn] was probably one of my favourite places to play. We just feel like we have a lot of friends and family there. Always. They are always there for us. It's a special gift for us.

AU: You've got a big tour across the States, New York to the south, then to the west. What's your goal for the tour?

GM: I think it really is to be 100% every night. Once we start practicing, it becomes a real fluid



up not really liking the bass tone and we took the recording to our friend Steve Barrigan... we call him Rick Rubin, 'cause he is like that. We set up in the practice room, and he brought all the equipment over, and we did all the bass and guitar in New Orleans. After we finished there, Mike did vocals over at Nodferatu's Lair. And then, we sent it to Sam Parker to mix, then we had it mastered. A lot went into it. It came out exactly like we had it in our heads, you know?

thing for us. And once we achieve that level, we all kinda "unitize". Is that a word? You get to the point where you feel like a single force. It's just so much fun to play that way. It becomes effortless. My goal is just to jam and have fun. It sounds simple, but really, to me that is to get the most out of touring. Hanging with people you don't know. Walking around in cities you've never been to. Eating 25-pound hamburgers!

AU: You guys just did the new self-titled record, which is doing excellently on the charts. It happened at Nodferatu's Lair in New Orleans with Phil Anselmo. How was the experience of putting the record together?

GM: We've been looking forward to doing it for so long. We've been playing all the songs on this record for seven years. We really started to write a lot when we got clear of Hurricane Katrina and you know, once we all got back on track from

that, it was the start of us putting things together. We started recording in Louisiana at this place called "The Living Room" to do the bass and drum track recording. So we recorded that, then we ended

AU: If you look at the record as a whole, do you feel there is a theme running through it? What does this record mean to you thematically?

GM: Ah, that is a good question. It's the first studio record that I'm on, so that's super cool for me. I couldn't be more grateful for that. It's a hardcore blues record. We were throwing around what we wanted to do, that was different from the other records. And I think to me, there is more New Orleans sound on this record... We listen to tons of Delta blues, which is a huge influence on me, as much as any hardcore or country or anything. So we were in that mindset, and it was a rejuvenation. The music was fresh and it didn't sound like we just redid one of the other albums, it was like we put our head into making a new start. The most important thing is that this is Joey [Lacaze]'s last recording. That, to me, is the most important thing. We all wanted to see his drum tracks here on this record. He is a real important part of this record. It's his eternal stamp. He is here.

AU: So that was the last thing he recorded in studio?

GM: Yeah! He was super stoked to be in the studio and he was doing things in practice, where we had a structure to a song, and he would just shift it on the recording. I think it's cool that we got to record all these songs that we worked so hard with Joey. He had such a large part of the writing process.

AU: Leave the Canadian listeners with a last message!

GM: Thanks for digging us, man. We hope to make it up there. We've been talking about it for years... We gotta get on that!

More information at <http://eyehategod.ee/>

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LOUD CHARTS TOP 5

1. Eyehategod - Eyehate God (Housecore)
2. Advertisement - Advertisement (Self-Released)*
3. YOB - Clearing The Path To Ascend (Neurot)
4. Cold World - How The Gods Chill (Deathwish)
5. Psychotic Gardening - Hymnosis (Self-Released)

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Days of the Dead

Interviews by Ira Hunter

P.J. Soles

Absolute Underground: Who are we talking to and what are you most famous or infamous for?

P.J. Soles: This is P.J. Soles and I am most famous for being the girl with the red baseball hat in *Carrie* and also Linda, the girl who says, "Totally!" all the time in *Halloween*. Oh, and Riff Randell in *Rock 'n Roll High School* with The Ramones. Oh, and in *Stripes* with Bill Murray as the MP that gets the Aunt Jemima treatment on the stove.

AU: Can you tell me a Ramones story from the set?



PS: Well I can tell you that the very first day of shooting was the scene in which Joey Ramone languishes over me and sings "I Want You Around," and the rest of The Ramones are in my bedroom and Marky is outside playing the drums. It's a fantasy scene because of my wonderful cigarette that I'm smoking. And I end up in the shower and passing out because I can't believe in my mind that they're all there. So that was the first day of shooting, "Here you go, these are The Ramones, take off your clothes."

AU: What about a Jamie Lee Curtis or a John Carpenter story from the set of Halloween?

PS: We just had a lot of fun, I guess the most interesting part is when John wanted to ask me if I would feel comfortable doing a little nudity, so that's how we came up with the "See anything you like?" scene. Just kind of quickly put the sheet down, "See anything you like?" to entice Bob, who I didn't know was not Bob, back into bed with me, but it turned out not to be Bob.

AU: It was Michael Myers... I see here you also worked with Sid Haig?

PS: Yes, because of Rob Zombie loving the movies from the 70s, of course he put out a casting call for notable 70s actors and I answered the call and I said, "I'm ready to scream for you!" And he cast me in *The Devil's Rejects* and I had a delightful, very short scene with Sid Haig, but people really love it so I'm really glad that I did it. And I got to meet Rob.

AU: What's this event we're at now?

PS: We're at Days of the Dead at the LAX Marriott in Los Angeles, there's planes flying overhead, people should always come here because we've been having a great time. It's rare to do a convention in LA, most of the time I'm flying from LA, going somewhere, so it's nice to see that

we've got some local support and a lot of people that drove in from Bakersfield or ... Santa Barbara, San Diego even, to come to this convention. All kinds of celebrities, from television shows to movies and a lot of vendors... it's always very interesting. Right next to me I have a tattoo artist, two tables down from me is Ron Jeremy, so you never know who you're going to meet at a horror convention. These are the Days of the Dead, Los Angeles.

AU: Bill Murray story?

PS: That would take all day. Well, Bill is delightful to work with when the camera's rolling. When it's not rolling he can be a little moody, but I love the guy and I will forever cherish our scene on the stove... he made it happen, he opened the refrigerator and started with the carrot and I said, "What are you going to do with that?" And it went from there.

AU: Thanks for your time.

Theodus Crane, a.k.a. "Big Tiny" from The Walking Dead

Absolute Underground: Who are we talking to?

Theodus Crane: I'm Theodus Crane, and I am known for being Big Tiny on AMC's *The Walking Dead* Season Three. I was the first human to die, I was the first black guy to die, and I was the first big dude that died.

AU: You're lucky you made it past the credits.

TC: I think you're absolutely correct. One thing that I will say, in the beginning of the season, they totally catered to the whole stigma of the black guy, like one black guy at a time. But by like the middle of Season Three man, there was so much diversity... they went from this



stereotypical scenario in a horror film to a really diverse cast, with a lot to offer in the way of personality and I guess opinion. I mean there's so many different perspectives... by the middle and the end of Season Three, when Season Three ended, however I might have felt personally about being killed that soon, in my mind it was all just surprise, I felt like the twists they made were solid. Like creatively driven and not politically driven. They are telling a fantastic story, and I am blessed to have been a part of it.

AU: So we're here at the Days of the Dead in L.A... and yeah, no big deal, you fuckin' died. Half the guests here today probably died in a horror movie and they are famous for the rest of their lives. Have you ever met Robert Kirkman?

TC: I met Robert Kirkman real briefly at San Diego Comic Con last year, but more importantly, I had a real career-changing conversation with Greg Nicotero at San Diego Comic Con...

AU: The famous special effects makeup artist?

TC: The reason *The Walking Dead* even exists, in my opinion. Kirkman wrote a hell of a story, the

process and the storyline is infamous. The fact that they didn't follow the storyline in the comic books became a major issue in the storyline, how much it deviated and how much it adhered to become a subject of topic, which means that Kirkman wrote a hell of a story. The things that he put down on paper are amazing. But Nicotero is the reason it's brought to the screen, in my opinion, he was a driving force.

AU: I think people should enjoy the comic and enjoy the show for the similarities and for the differences.

TC: Stick to the spirit of the creation, whatever it is you're going to put on film or put on stage, whatever, as long as you get what the essence of that is about.

AU: Describe this weekend here at Days of the Dead in Los Angeles for the people that are sitting in igloos back in Canada.

TC: Well first off, I can't wait to visit Canada. We're looking at some shows, I'm so interested in going to Canada. There's something about the culture of Canada that just draws me like a siren song. Canada just seems like it would get along with Theodus Crane. As for Days of the Dead, I'm actually just here to party, I'm here to have a good time.

AU: Final words!

TC: I am coming to Canada, I can't wait to meet you. I have stories, and I have friends. You sir, are a friend now.

AU: You will be one of maybe 19 or 20 black people in Canada, and you'll be very noticeable.

TC: And you know why? It won't be because I'm six-foot-eight, it won't be because I'm four feet wide, it'll be because I am throwing chocolate in the air like I'm at a strip club in Atlanta. I will make it rain Reese's Peanut Butter Cups. And that will be my claim to fame in Canada. When I come to Canada, expect a party, chocolate rain, and a whole lot of hugs. I love Canadian people.

Felissa Rose

Absolute Underground: Who are you and what are you most famous or infamous for?



Felissa Rose: Hi, my name is Felissa Rose and I am definitely infamous for a movie called *Sleepaway Camp*! I played Angela Baker, she's a little bit of a twisted young girl.

AU: And Sleepaway Camp has one of the most shocking endings in pre-The Crying Game cinematic history.

FR: Before *The Crying Game*, we definitely had *Sleepaway Camp* and the twister gender-bending ending.

AU: Where are we now, what's going on?

FR: Well I am here at L.A. Days of the Dead and I have been acting and producing in a whole bunch of movies, *Camp Dread* with Eric Roberts and Danielle Harris, *Zombie Killers* with the amazing Dee Wallace, Billy Zane, Gabrielle Stone, and Mischa Barton. I have a few movies now that I'm producing, one is called *The House That Wept Blood*, I have a movie coming out called *Blood Reservoir*, with Jonathan Tiersten as well as a whole bunch of others... please look out for them on felissarose.com

AU: How old were you on the set of Sleepaway Camp?

FR: I was 13 on the set, and I was making out with Jonathan Tiersten, who was 17, and we still have an up-and-down rollercoaster of a relationship

but we've been best friends for 30 years.

AU: Tell us about the longevity of Sleepaway Camp.

FR: *Sleepaway Camp* has been around for 32 years, and fortunately we're still here talking about it. I believe it was quite a provocative film for its time. A lot of commentary being said on the homosexual aspect... it was ahead of itself, for its time. In 1982, we touched on quite a few topics that, in that era, were not spoken about, like the homosexual moments, as well as the ending, the transvestite little girl.

AU: How did they get your head on that weird naked boy body?

FR: The special effects artists made a mold of my head and they put it on the body of an 18-year-old boy. And I stood there with the mask on for the close-ups, and he stood there for the long shots with the mask on, all shaved down. He was 18 because for nudity you have to be 18 or older, so the penis was absolutely real, no prosthetic. That would have been strange, they wanted to use a prosthetic, but how could you do that on a 13-year-old girl? I did have boobs.

AU: Final words for Canadian fans of horror?

FR: I love my Canadians and all I can say is that I'm very thankful and very grateful to be speaking about *Sleepaway Camp* after all of this time. Thank you!

Night of the Demons

Interview with Amelia Kinkade, a.k.a. Angela

Absolute Underground: Who are you and what are you most famous or infamous for?

Amelia Kinkade: I'm in some naughty movies where I got possessed and killed everybody, but after that I went on to publish five books about communicating better with animals. So it's kind of a toss-up between my devilish history and my new charity, which is called Amelia's Ark Angel Society. So it's animal rescue work, education for children, I'm flying to London tomorrow and



then on down to Africa, and once I get to Johannesburg, I'm going to go up into Lusaka, into the park in Zambia, and I'm going to go into the schools and talk to the kids about everything, about writing, illustrating, filmmaking, bookmaking, all the possibilities for their future, so that these children don't grow up to be poachers.

AU: Tell us about the longevity of the movie Night of the Demons.

AK: Goodness. Well these movies came out in the 80s, as you know. Last night, we had the majority of the cast together on the stage, really for the first time. The only person that was missing was Linnea Quigley. She must be booked somewhere else. But we had a beautiful conversation about filmmaking and how obviously everything in these movies was real, there was no CGI, so some of the best special effects that were ever done in movie history occurred in the *Night of the Demons* series.

AU: Who was the special effects guy? Did he go on to great things?

AK: Steve Johnson. He had already done great things, he had just won an Oscar for *Ghostbusters*, which is one of the reasons that I took the film. This is Amelia Kinkade signing off, please visit my website, which is www.ameliakinkade.com, and you'll find out about all my new upcoming seminars, books and news about the charity.

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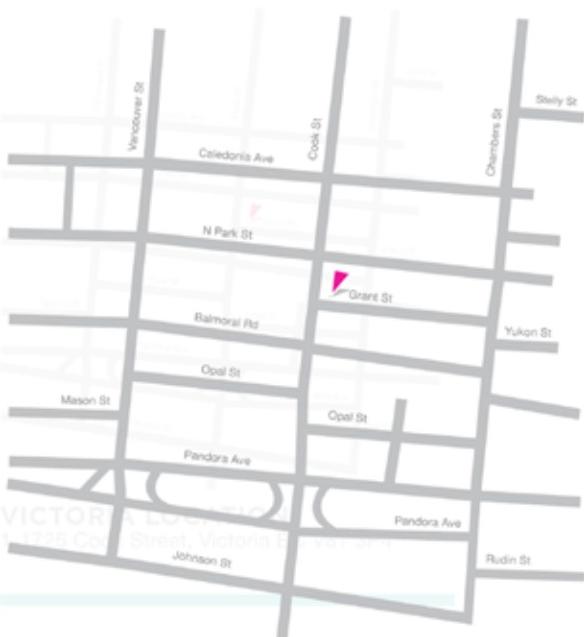
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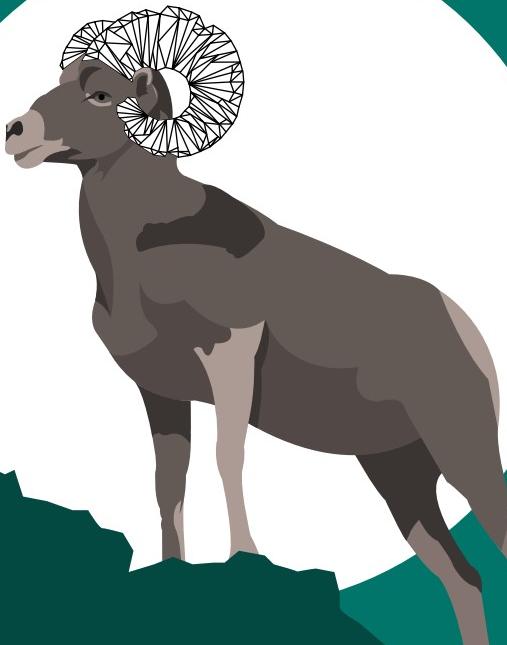
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Black Cobra

Interview by Erik Lindholm

Absolute Underground: What's up Cobra? Where are you currently, and what is going on? How's the weather?

Jason Landrian: We are currently in San Francisco, CA, gearing up for tour. The Bay Area's notorious fog is in full effect today.



AU: Where is your best place to play in Canada so far?

JL: Our best Canadian shows have been in Vancouver and Winnipeg - so far.

AU: What does it mean for you to be a two-piece? Is there interest in having a third, or more members?

JL: Being a two-piece means more challenges, but also more freedom. There are certainly more challenges in how to get some of our musical ideas across. But there is more freedom in that there are only two of us, so we have a very streamlined writing and touring process. We have never seriously entertained the idea of adding any more members.

AU: How are you digging being signed to Southern Lord? Is there much opportunity to hang and tour with other bands on the label?

JL: Being on Southern Lord has exposed our music to many new people and it's been a great experience. We have toured with other Southern Lord bands [Pelican, Weedeater] and would love to tour with more, but scheduling and availability is the biggest hurdle in why we don't.

AU: The last record, *Invernal*, featured a heavy Antarctica theme. Are you currently writing for a new record? What topics, or geography, are you focusing on?

JL: We have been writing a lot for our next record. Typically, we work on the music first and ideas generate from that as we are working. There are some initial ideas we are kicking around, but nothing concrete yet as far as topics or themes we will focus on.

AU: You guys are known for being tour maniacs, clocking hundreds of shows a year. What is your number one survival tip and item for being on the road?

JL: Try to get enough sleep and bring a toothbrush.

AU: What's the best album you've heard lately? What should the readers check out and why?

JL: I've really been loving the new Floor album, *Oblation*. You should check it out because it blends heavy, catchy riffs with memorable vocal melodies.

AU: Thanks for your time! Final message for the Canadians out there?

JL: We'll see you soon!

More information at <http://www.blackcobra.net/>

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Walking with Dinosaurs, the 2014 Heavy Metal Tour!

Photography and Article by Ed Sum

Just like evolution, so must the Walking with Dinosaurs Arena Spectacular change with the times. This show first started in 2007 and it has been touring regularly since. With occasional breaks, Global Creatures – the Australian team that put this show together – were able to update the animatronics to reflect what has been recently discovered of how they should really look and adjust the show to make it easy to tear down and put back as they hit a new city nearly every week. This show will continue in Edmonton, Saskatoon and Winnipeg next before traveling through the United States mid-west and west coast for their 2014 tour.

This way, people who have seen these early shows have something new to compare against when it arrives in their city next. Fans can see that the Utahraptor and baby Tyrannosaurus Rex now sport feathers! And to see how they effortlessly glide across the stage is part of this show's magic. The illusion is almost complete, because a few beasts do not have a full range of motion to do a complete 360-degree turn, and that's forgivable, all things considered.

Giant monster fans will love the heavy metal thunder going on. The roars are loud and if the subwoofers were really cranked up, perhaps the venue can shake to demonstrate the power of their roar. As dinosaurs or dragons (this team also produced the How to Train Your Dragon Arena Spectacular and King Kong: The Stage Musical), these fantastic beasts do rule the stage. They are presented in a circus parade format where

they will interact with the few props that are strewn about the stage. The gore is light in the Utahraptor's ravenous appetite of tearing apart their next meal but the real fright has to come when the Tyrannosaurus rex stomps onto the stage. This creature is huge! To see him up close really puts him into perspective. It's no wonder why he was named king (hence the word "rex") of the beasts. Sorry, Godzilla.

There are minor quibbles to make over how the beasts fight. The illusion is not always complete, but to see Torosaurus clash, horns will break! Depending on the vantage point, the illusion of them hitting each other looks real. Suspension of belief is required to appreciate how these reptiles would interact, since part of the armatures limit how well each creature can circle one other in the heat of battle.

At least the character of Huxley, the paleontologist-turned-ringmaster, provides the narration needed to understand the show. He creates the enthusiasm needed to understand what's going on.

In the 2014 update of the show, the pterosaur is suspiciously missing. Back in the early days of this show, he would appear by floating down from above the rafters to glide against a screen of motion graphics to give the illusion of flight. It would have been spectacular to see him glide down a dolly from one part of the stage to another, but to execute that is dangerous. There are safety issues to consider. The production team probably removed this creature to keep all the action in the stage than off it. To have the Brachiosaurus actually crane its neck close to the audience seating area really makes up for what the Ornithocheirus cannot do.

Overall, this 80-minute show is very entertaining. It can benefit from being longer and having a plot-based narrative, but the circus-type

atmosphere this show creates is all that's really needed to catch the attention of dinosaur fans. They can see the personality of the beasts developed by the seven years of experience the puppeteers, actors and animatronics masters have crafted when operating these dinosaurs. The longer they keep this show going, the better they are going to get!

This arena spectacular is not meant to be 100%

accurate about what the world was like back then. Its construction is to give life back to an era long forgotten, and hopefully to craft a new generation of scientists interested in exploring much of the Earth's past. There is still much to be learned, and failing that, there's nothing like playing dinosaurs in the park. Young or old, the joy is in simply knowing that they are this planet's original heavy metal kings.

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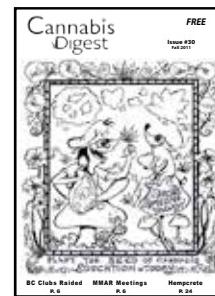
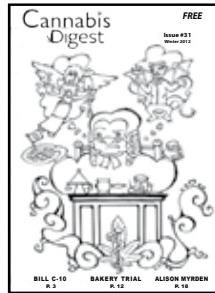
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Absolute Album Reviews

Display of Decay – Outbreak of Infection Self-Released

Display Of Decay is a four-piece metal band from Edmonton. They are mostly doing old school death metal, with splashes of thrash and doom. They have been around for seven or eight years now and have come out with their third release, *Outbreak of Infection*. A tour is underway, so they can build on their already-great live reputation. In the past they have shared the stage with Origin and The Faceless.

The album starts easily enough with "Born of Rot" – about 30 seconds in you'll notice the bass, it just kind of sticks out a bit. For a first track it shows all the different aspects of the band, little bits here and there. They hit their stride with the third song, "Praise the Gore". It has a good pace and riff and guttural vocals that totally fit the song and subject matter. This continues at a quicker pace for the next song – quick drumming mixed with good guitar interplay, all covered in guttural

grunts and growls, with some good soloing and a riff to top it off. They end off this whole thing with a great chunk of death 'n roll, aptly named "Black Diamond." It's just a really well-written song that I can see getting some heavy play at parties.

For a small death metal band from Edmonton, I think these guys have put together a pretty decent album. It's only five songs long, but I think it's good that they're getting more music out there. There's some good guitar work and drumming on this album, and I really do like the solid gutturals. A lot of death metal these days doesn't really have vocals like this, it kind of reminds me of Broken Hope or Gorgasm. The bass is also noticeable in the mix in more than a few points, reminiscent of Beyond Creation. If I had to pick a favourite song on this one, it has to be "Black Diamond." That's a song I'm already thinking about listening to again.

-Michael F Carnage

Justin Symbol – Control

Justin Symbol is an industrial/EDM artist from NYC, specifically from

Brooklyn. He's been getting a lot of attention in the New York alternative club scene as industrial music regains popularity. I guess everyone is starting to find Skinny Puppy again. He has a three-song single released now before a full length comes out a little later in the fall.

The first thing I noticed was that this is not what I think of when I think of industrial, I guess I think that genre is a little harsher and louder. I guess we can just call this electronic. The first track is "Control", and it starts off all synth-y. It's kind of catchy and I like it. The lyrics have an angst-y feel of anti-authority. Next is "Killing an Arab". It's a short song with a harder sound and a more political theme going on it, I had to repeat this one a few times. Last up is "Shooting Stars," and I think this is a great ending. It has a really good hook to it and flows from start to end with lyrics that most can agree with and sing along to.

All in all, it's pretty good for a quick little single pack. I don't regret listening to this a few times in a row.

-Michael F. Carnage



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SOI'S LEGION

Absolute Underground's Halloween Horror Movie Picks

By Lacey Paige

October is a month to celebrate all things spooky. Goblins, ghouls, witches and warlocks, Jack-O-Lanterns, black cats and of course, horror movies! What would the autumn season be without a solid lineup of fun, frightful, and often-cheesy horror flicks to get you through those brisk nights leading up to Halloween? Leaves are changing colours and falling from the trees and the last remnants of summer are fading as daylight hours shorten and nights become longer. Death is all around... so why not embrace it? Absolute Underground has compiled a list of awesome Halloween-themed horror flicks to ring in the ghastly festivities with.

6) Satan's Little Helper (2004) – One of the more obscure titles on this list, New York-based cult



movie maestro Jeff Lieberman (Squirm, Blue Sunshine) made this movie as a social satire on the effects of video game violence on youth. The story follows young Dougie Whooey as he obsesses over a game called "Satan's Little Helper" to the extent that he actually goes out in search of the dark lord, clad in his Satan's Little Helper costume. He befriends a serial killer dressed as Satan and sets out to convince him to kill his older sister's boyfriend (who he happens to be unnaturally jealous of). Although far from Lieberman's best work, *Satan's Little Helper* is definitely worth checking out if you're looking for something a bit campier but still rife with relevant social commentary.

5) All Hallow's Eve (2013) – Another Halloween horror anthology had to be thrown in for good measure. The thing with anthologies is that they're basically the cinematic equivalent of a trick or

treat's stash of candy: you never really know what kind of tasty treats await you until you dump it all out and give it a good inspection. Similar to Michael Dougherty's standout freshman effort, indie newcomer Damien Leone's feature-length directorial debut is a three-part anthology tied together by a wraparound segment about a babysitter who finds an unmarked VHS tape in the candy sack of one of the children she's responsible for on Halloween night. The main entity on the tape is a menacing clown who first makes its appearance in the opening of the first segment, terrorizing a young woman in what looks to be some sort of waiting room. You thought Pennywise was scary? Wait until you feast your peepers on this wacko! Without spoiling the contents of this mixed treat bag, it can be said that the first and last segments are the strongest; the middle one falls a bit flat in fright offerings but still holds up.

4) Idle Hands (1999) – Easily one of the best horror-comedies to come out the 90s, *Idle Hands* serves up a scary smorgasbord of raunchy teen humour, pre-marital sex and copious amounts of weed. The movie also showcases some excellent early-career performances by actors that either went on to establish reputable names for themselves in film and television, or, simply disappeared into oblivion. Noteworthy cast members include Devon Sawa, Jessica Alba, Seth Green, Vivica A. Fox and Sean Whalen. Our main character, teenage burnout Anton Tobias (played to a tee by then-teen heartthrob, Sawa) wakes up one morning to find his parents dismembered and rearranged as Halloween decorations. Anton soon discovers that his right hand seems to have a mind of its own... and an insatiable appetite for blood! With a malevolent appendage controlling his every move,



he seeks out the help of his two best friends, Mick (Seth Green) and Pnub (Eldon Henson), whom he kills in hilariously creative ways, resurrects from the dead, and then drags on a slew of humorously horrific misadventures, as he tries to get his finger on the source of evil that has possessed his hand.

3) Night of the Demons (1988) – A standout addition to both Halloween-themed horror and the demonic possession subgenre, Kevin Tenney's outrageous tale of delinquent teens running rampant in a haunted old funeral parlor on Halloween night is another must-watch during this spooky season. Creep Queen Angela and her motley crew of smart-ass teenaged friends figure there's no better place to throw the ultimate Halloween rager than in a haunted old Hull House, rumored to have been built on a patch of cursed land. This film is overflowing with demonic debauchery, laughably ludicrous quotes and Scream Queen Linnea Quigley's T & A. It also features one of the most bizarre uses of lipstick ever committed to celluloid. Often considered one of the most standout efforts in the 80s demonic possession subgenre, *Night of the Demons* is the perfect movie to sit down and watch on Halloween night with a group of friends, a few cases of beer and a mountain of candy.



2) Trick 'R Treat (2007) – What would any good horror movie recommendation list be without at least one anthology? Not only is *Trick 'R Treat* one of the best Halloween-themed horror movies of all time, it's also often considered the best horror anthology of the last decade. Michael Dougherty's feature-length directorial debut took the horror community by storm back in 2007 when it was first released on DVD, and has since gained considerable momentum. Not only does it offer brilliant writing, top-notch



performances by a vibrant array of talented actors and superb cinematography, but the film in its entirety is packaged together with such precision as to fit perfectly into one of those little plastic Jack-O-Lantern Halloween candy collectors. The last 20 minutes or so brings each of the seemingly stand-alone stories together in such a way that perfect narrative harmony is achieved to maximum effect. Not to be confused with director Charles Martin Smith's rock & roll horror opus of 1986, *Trick or Treat*—which, for all intents and purposes, also kicks a considerable amount of ass—Dougherty's *Trick 'R Treat* spawned one of the cutest, freakiest and most mysterious pint-sized villains the horror genre has seen since Chucky and Leprechaun. A highly anticipated sequel is currently in the works... so stay tuned for more scary Sam shenanigans!

1) Halloween III: Season of the Witch (1982) – Set in an alternate universe where Michael Myers didn't return to Haddonfield on

Halloween night to wreak havoc upon its townsfolk and hunt down his sister Laurie Strode, this detached sequel often gets a lot of grief from horror fans for having strayed too far from the original storyline that John Carpenter brought us with his seminal slasher opus. However, over three decades since its release, during the rise of beloved 80s slasher fare, *Season of the Witch* has gone on to earn itself a reputable cult following—and for good reason. The film tells the tale of a sinister novelty toymaker—the mastermind behind the highly sought-after Silver Shamrock Halloween masks—who develops an evil ploy, based on an ancient Celtic ritual, to annihilate millions of innocent children across America on Halloween night. Chock-full of diabolical happenings, nefarious robots, a hypnotizing theme tune and some top-rate practical effects, *Halloween III: Season of the Witch* is an absolute must-watch during the Halloween season, and this writer's #1 pick.



Absolute Film Reviews

555

Massacre Video

In the 1980s, the low budget "shot-on-video" horror craze was at its peak. Most of these micro-budget films look and feel like a couple of kids grabbed their dad's video camera and decided to make a movie, but that's part of their charm. They seem to have more heart and soul than most of the big-budget films that came out around the same time. And if it wasn't for directors like Greg Lamberson, Gary P. Cohen and Wally Koz, we wouldn't have such films as *Hobo with a Shotgun* or *Father's Day*. With movies like *Video Violence*, *Woodchipper Massacre* and *The Basement* coming out, it became easier for budding filmmakers to break out into cinema. These films also pioneered the genre, paving the way for some filmmakers today. Plus, in the 1980s, the mom-and-pop video stores needed to fill shelf space, thus low-budget horror films got into the stores and then into your VCRs. Some newer distribution companies have started to release a few of these lost classic SOV titles for the real hardcore fans. Massacre Video is one such company that knows what the fans want and has been putting out some really cool films. 555 is directed and produced by Wally Koz, co-written by Wally and Roy Koz, and is the only film the two have ever done. In 555, the local cops are chasing after a killer on the loose. The killer is targeting couples who are getting it on; he kills the boyfriend and tortures and rapes the girl. The cops are stumped as to who might be the culprit, while the killer keeps slashing away at neighbourhood teens. This film is a prime example of why I love these

old shot-on-video movies from the 80s and 90s. This is low-budget filmmaking at its finest. Massacre Video has released this on DVD as well as on VHS, and if you were lucky enough to grab a copy, then I'm sure you're just as big of a fan as I am. If you're seeking out more of these low-budget films from the 1980s, make sure to check out Camp Motion Pictures, Troma, Massacre Video and Intervision for a whole heap of SOV trash.

-Cody No Teeth

As Above, So Below

Legendary Pictures

With the quest to find the Philosopher's Stone at the heart of the horror flick *As Above, So Below*, the frights might have fared better if only the film had gone deeper, exploring its hermetic roots. When the philosophy and teachings surrounding this legendary stone include alchemy and theurgy, the art of the transformation of the elements and the perfection of the self, the opportunities missed by screenwriters John Erick and Drew Dowdle will only have viewers that are in the know shaking their heads. Audiences looking for a cheap scare might find a few thrills in this mostly disappointing film.

Firstly, the film uses too many stereotypical tropes from the haunted house genre, with very little effect, to spook Scarlett (Perdita Weeks), a young scholar-turned-archaeologist, and her team.

Maybe the mysterious and noxious fumes they are inhaling from the Parisian underground are causing them to hallucinate. That would help explain why

no one can see what's truly going on right after they meet a coven of ladies singing a strange hymn upon entry. Once they descend further down into the catacombs in search for the stone made by Nicolas Flamel, nothing they see is truly what it seems. Although they have a map and three expert navigators to guide them, it's Pap (François Civil)'s refusal to enter unmapped territory and George (Ben Feldman)'s denial in dealing with the ghosts of his past that ultimately get the plot going.

Scarlett believes that the secret passage she discovered is the only way to get at what she wants. The other way, the long way, may not necessarily get there. This conflict was effective in keeping viewers invested in the story, but the tension that develops along the way is not dynamic enough. The supporting cast of characters falls flat in delivering the anxiety that should happen when they realize escape is impossible. There's no true panic or claustrophobia being developed in a film that relies on shaky cam and point-of-view shots to get the feeling across.

In what they uncover, only Scarlett cares about solving the next puzzle and avoiding the next trap. When she tries to explain how the creation myths of the ancient Egyptian world tie into the making of the Philosopher's Stone, the duplicity needs to be questioned. There is no clear distinction of which cosmology — from Hermopolis, Heliopolis, Memphis and Thebes — is being referenced. The explanation is very textbook, and some viewers may well go, "Huh?"

Had this movie spent time expanding upon how these ideas melded, then there would be a product worth talking about. The quest for the alchemical stone would have led to ramifications for the team. Sadly, the plot

falls into incoherency after it builds upon how the clues can be deciphered after finding the Rose Key - this film's version of the Rosetta Stone. Had it been better constructed, this movie could have been the *Da Vinci Code* of the found footage horror genre. Archeology is interesting when there is someone enthusiastically explaining the discoveries as they happen, but Scarlett is clearly no Zahi Hawass. She has some charming on-screen personality, but not enough for her to become the next scream queen.

- Ed Sum

The Editor

Astron 6

The sick and twisted minds who brought you *Father's Day* and *Manborg* are back! Astron 6 returns with their newest film, *The Editor*, directed by Matt Kennedy and Adam Brooks. *The Editor* stars Adam Brooks, Matt Kennedy, Conor Sweeney, Udo Kier and Calgary's own Sheila Campbell in a love letter to Italian cinema. This is a new take on the classic murder mystery giallo films from the 60s 70s and 80s that came out in Italy. In the 1920s, a series of crime novels were released that all had yellow covers; these books were translated into Italian and imported over to Italy. Giallo literally translates to yellow. The crime films that followed took a lot of ideas and influence from these novels. Most giallo films were made popular by directors like Mario Bava, Dario Argento and Lucio Fulci and went on to inspire filmmakers over in North America in the slasher movement of the 1980s. These types of films were known for their copious amounts of blood, bizarre lighting techniques, and amazing soundtracks. Astron 6 takes all of these things plus adds their certain charm into what could easily be one of the best films

hitting the film fest circuit. *The Editor* is the perfect blend of Italian sleaze and Canadian humor. There are countless references to horror films that could drive an expert in the genre mad trying to figure them all out. The overacting and horrible dubbing along with the 1970s fashion really add to the overall tone of the film. The gore is over the top, but exactly what you would expect from Astron 6 and a giallo, and the music by Claudio Simonetti might be one of the best parts of the whole film. The film is about the world's greatest editor, Rey Ciso (Adam Brooks), who, after a horrible accident, loses his fingers and with them his ability to edit films at the same level he once did. Rey is training his apprentice in the ways of cutting a film print when the actors in the movie they're working on suddenly start getting killed. On noticing that all the victims have had their fingers cut off, the investigator, Peter Porfir (Matt Kennedy), shows up and starts busting Rey's balls trying to pin the murders on him. In the classic "whodunit" scenario - no one is safe and everyone is a suspect, right up until the very end of the picture. In the tradition of Italian cinema, the ending is very ambiguous, leaving you asking questions, but at the same time wanting more. All the stars did an outstanding job in their roles and really captured the characters they portrayed. Sheila Campbell performed wonderfully, and her character was a straight homage to Fulci's *The Beyond*. The chemistry between Matt and Sheila onscreen was outstanding. With a substantially higher budget than the two previous films, the quality of *The Editor* really stands out; this film proves that Astron 6 can make quality films with or without a budget.

-Cody No Teeth

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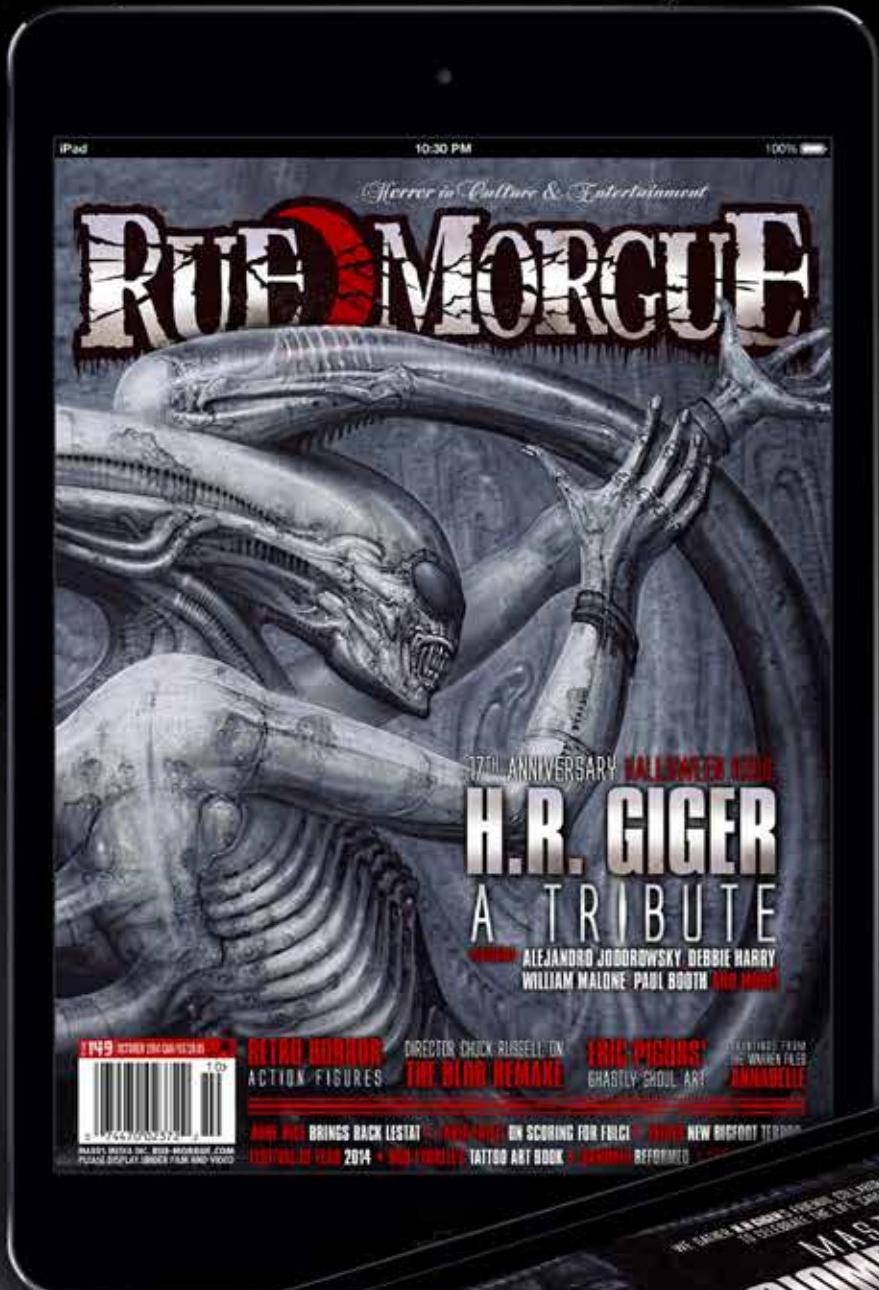
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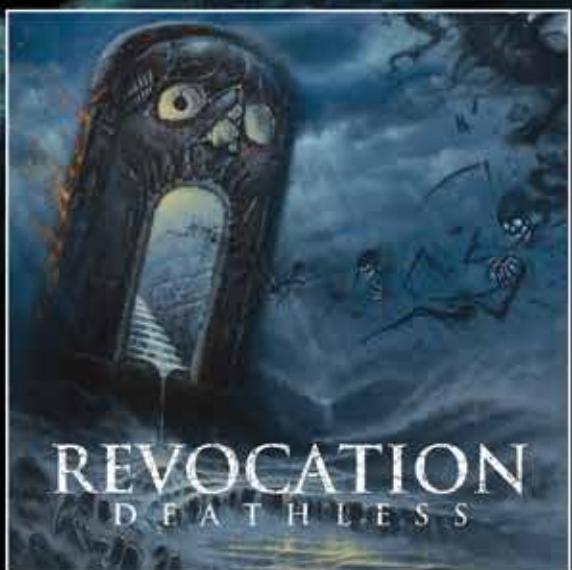
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